

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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GLoucester Musical Festival,

September 7, 8, 9, and 10, 1880.

PRINCIPAL SINGERS:—

Madame ALBANI,
Miss DE FONBLANQUE,
AND
Miss ANNA WILLIAMS,
Mr. EDWARD LLOYD,
AND

Madame PATEY,
Miss HILDA WILSON,
Miss WAKEFIELD, AND
Miss DAMIAN.

Mr. FREDERICK KING,
Signor GHILBERTI,
Mr. FRANCIS, AND
Mr. SANTLEY.

Mr. JOSEPH MAAS.
Full particulars at Mr. Nest's, Westgate Street, Gloucester.

LEEDS TRIENNIAL MUSICAL FESTIVAL,

October 13, 14, 15, and 16, 1880.

Patron, THE QUEEN.

Conductor, Mr. ARTHUR SULLIVAN.

OUTLINE PROGRAMMES may now be had on application to
Festival Offices, Leeds. FRED. R. SPARK, Hon. Sec.

COLLEGE OF ORGANISTS, 95, Great Russell Street, Bloomsbury, W.C.—The MIDSUMMER EXAMINATION for Fellowship or Associateship will take place on July 7 and 8, at Ten o'clock a.m.; and the Annual General Meeting will be held at the College, on TUESDAY, July 13, at Eight o'clock p.m.
E. H. TURPIN, Hon. Secretary.

GLASGOW CHORAL UNION.

The CONDUCTORSHIP of the above Society being VACANT, applications for the office will be received up to July 10, 1880.

Terms of engagement and all further particulars may be learned from the subscriber, to whom all applications are to be addressed.

GEORGE B. MCKIM, Hon. Sec.

75, Buchanan Street, Glasgow.

MRS. GEORGINA WELDON'S CHOIR.—The Committee are prepared to accept ENGAGEMENTS for Mrs. Weldon and her Choir for Concerts in and around London. For particulars apply to the Secretary, Mr. W. Bastock, 105, Stibington Street, Oakley Square, N.W.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

LORETTO SCHOOL.—MUSICAL SCHOLARSHIP of 90 guineas annually, equivalent to free board and education, open to Boys with a good TREBLE VOICE, able to take Solo and Verse Parts in Oratorio and Anthem music and preferentially the sons of graduates in need of such assistance. A scholarship of 70 guineas in the meantime may be given to a boy with a promising voice, who will be eligible for the full scholarship afterwards when the treble voice fails. The scholarship will become one of 70 guineas during stay at school. Apply to Headmaster, Loretto, Musselburgh.

ST. MICHAEL'S COLLEGE, Tenbury.—The VACANT PROBATIONERSHIP in this Choir will be competed for in the month of August. No boy over the age of 12 can be elected. For further particulars apply to the Rev. J. Hampton.

BOYS WANTED, for the Choir of Christ Church, Lee Park, S.E. Choral service, &c. Stipend, £12 per annum. J. T. Field, 8, Montpelier Row, Blackheath, S.E.

AN ALTO (Male) REQUIRES A RE-ENGAGEMENT in Church Choir. Address, with particulars, to H. E., 116, Brockley Road, New Cross, S.E.

LINCOLN CATHEDRAL.—There is a VACANCY for a TENOR LAY CLERK. Salary, £80. The usual daily duties. Must be well acquainted with Cathedral Music, and be a communicant of the Church of England. Apply to the Rev. the Precentor, Lincoln. It is expected that no application be made for another post within two years of appointment.

TENOR WANTED, for St. Luke's Church, Westbourne Park. £10. Apply by letter to Mr. Bambridge, 18, St. Luke's Road, Westbourne Park.

TENOR and BASS WANTED, for a Church in Kensington. Cathedral service. Duties light. Salary, £40 and £3 respectively. Good readers indispensable. Apply to C. R., 298, Fulham Road.

REST IN THE LORD (Mendelssohn).—CAUTION.—THE ORIGINAL MANUSCRIPT SCORE, by the Composer of the above Air, from the Oratorio of "Elijah," and an AUTOGRAPH LETTER from him to Mr. Bartholomew, dated May 28, 1846, recently presented to the Guildhall Library by Mrs. Mounsey Bartholomew, are MISSING therefrom. Any INFORMATION tending to their RECOVERY should be addressed to the LIBRARIAN. In the event of either of these Manuscripts being offered for Sale, the public are hereby informed that they are the property of the Corporation of London, by whom they are claimed. Guildhall, E.C., May, 1880.

SOUTH YORKSHIRE ASYLUM, Wadsley, near Sheffield.—ATTENDANTS WANTED.—Applicants must be unmarried and possess a good voice, TENOR or BASS, and be able to read music at sight. Wages, £30, rising £2 annually to £40, with board, &c., and uniform every eight months. Application to be made to the medical superintendent. P.S.—Those only deemed suitable will receive communications in reply.

WANTED, a married Labourer (without incumbencies preferred), with good TENOR VOICE, used to Church music. House provided. Wife would be required to attend and look after two rooms in house for the Organist. Apply, stating references, qualifications, and wages required, to Mr. H. Robinson, Clay Cross, Chesterfield, Derbyshire.

GLoucester County ASYLUM, near Gloucester.—MALE ATTENDANTS REQUIRED, about 25 years of age (Musicians preferred). Wages commence at £24 per annum, and rise to £35 with board, lodging, washing, and uniform. Applications, stating capabilities, with testimonials, to be sent to Mr. E. Toller, Medical Superintendent at the Asylum.

BENJ. SHADGETT, Clerk.

CHOIR-TRAINING.—Mr. EDMUND ROGERS (Organist and Director of the Choir at St. Thomas's, Portman Square) is willing to accept ENGAGEMENTS as CHOIRMASTER in or near London. Address, 4, Melrose Gardens, West Kensington Park, W.

WANTED, Voluntary CHOIRMASTER for Church at Forest Hill, S.E. Surplised Choir. Apply by letter to T. E. Trotter, 17, Rutland Park Villas, Perry Hill, Catford, S.E.

ORGANIST and CHOIRMASTER.—WANTED, a thorough Churchman and a first-rate Accompanist to a Gregorian service. Stipend from £50 per annum. Apply, with testimonials, to the Vicar, All Saints, Emscote, Warwick.

ORGANIST WANTED, for Trinity Church, Melrose, N.B. Salary, £40. Light duty, good neighbourhood, and fair field for tuition. Apply to Rev. W. Simpson, Trinity Parsonage, Melrose, N.B.

PLYMPTON ST. MARY, S. Devon.—WANTED, an ORGANIST, for the Parish Church. Good organ and fair prospect of pupils. Apply to Rev. Merton Smith.

POST of ORGANIST of St. Mary's, Adderbury, and CHOIRMASTER of the Deanery, now VACANT. Good Organ by WALKER. Yearly salary, £700. Apply, sending testimonials and references, to the Vicar, Adderbury.

WANTED, an ORGANIST for Amwell Church, Ware, Herts. Preferred a gentleman with some small means. Choral worship; surplised Choir; organ. Salary, £20 per annum, with furnished rooms and attendance at Clergy House. Highest testimonials (not copies) to be sent when asked for. Three services on Sunday; also Wednesday and Thursday evening at Mission Church. Apply to Rev. R. Parrott, Ryde Vicarage, Isle of Wight.

TO ORGANISTS.—WANTED, at the end of September, for the Church of St. Botolph, Aldgate, City of London, an efficient ORGANIST. Salary, £40. Choral services. Choirmaster instructs the Choir. Duties: two full services on Sundays and holidays, one week night service, and Choir practice. Ladies not eligible. Applications, with testimonials, to be sent to the Vicar, Rev. J. M. Robertson, 12, Church Row, Aldgate, N.E., on or before July 8.

ORGANIST and CHOIRMASTER.—APPOINTMENT REQUIRED, as above, near London. First-class references. Organist, 43, Hurley Road, Lower Kennington Lane, S.E.

ORGANIST and CHOIRMASTER (Oxford Graduate) will be open to ENGAGEMENTS early in October. In or near London preferred. Excellent references, &c. Apply, O. G., care of Messrs. Greensmith and Thackuray, Skinner Street, Whitby.

PROFESSIONAL NOTICES.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 19, Bartholomew Road, Kentish Town, N.W.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MISS MARGARET J. JONES, R.A.M. (Soprano).

Is open to engagements for Concerts, Oratorios, &c., address, 122, Leighton Road, Kentish Town.

MISS ARTHUR (Soprano).

6, Woodberry Grove, Finsbury Park, N.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. EDWIN WILTON (1st Tenor).

For Oratorios and Concerts, also Church engagement, 24, Alvington Crescent, Shacklewell Lane, E.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. JAMES BUDD (Baritone).

Has removed to Lymington House, Plato Road, Acre Lane, Brixton, where all communications respecting Concerts, &c., should be addressed.

MR. W. H. LAND (Baritone).

For Oratorios and Concerts, &c., address, Music Warehouse, Horbury, near Wakefield.

MR. THORNTON WOOD (Bass).

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. W. MORTON (Bass).

(Leeds Parish Church.)

For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

MRS. BUCKNALL-EYRE (Pianiste).

MR. ALFRED J. EYRE (Organist of the Crystal Palace).

For Concerts and Organ Recitals, address, 13, Blandford Street, Portman Square, W.

MR. ADOLPHUS PHILLIPS will sing at Folkestone, July 28; Rye, August 2; Dover, August 5; Folkestone, August 9; Kilburn, August 12; Ealing, August 16; Ashford, August 21; Market Drayton, August 24; Morecambe, September 3; Folkestone, September 16 and 20. Address, 19, Trigon Terrace, Clapham Road, London.

MR. FRANK PERCIVAL, author of "Joyous Lays," "Gems of the Opera," "Silver Bells," &c., &c. All applications as to terms to be addressed to 4, Elmwood Place, Leeds.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., apply 14, Huntley Street, Bedford Square, W.C.

MR. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 2, Burlington Villas, Underhill Road, Dulwich, S.E.

MR. JAMES LOARING, Organist of St. Sepulchre, Holborn Viaduct, E.C., is open to receive Organ Pupils there. 153, Wilberforce Road, Finsbury Park, N.

DRAMATIC RECITALS.—Mr. W. T. COPE open to ENGAGEMENTS for the above at concerts, soirées, &c. Highly successful at the Langham Hall. Address, 23, Salisbury Street, Strand.

AS ORGANIST and CHOIRMASTER. Good testimonials and references. Address, D. F., 23, South Street, Chichester.

TO ORGANISTS at the SEASIDE.—A London Organist (well known) is willing to undertake Church services in the months of August and September in return for residence. C. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A LONDON ORGANIST, accustomed to a Full Choral service, would be glad to arrange with a country Organist to take his duty for the month of August. Seaside preferred. Address, stating full particulars, to Organist, Messrs. Novello, Ewer and Co., 81, Queen Street, E.C.

THE ORGANIST of Ruabon Church and Private Organist to Sir W. W. Wynn, Bart., desires a RE-ENGAGEMENT. Many years' successful experience as Conductor of Choirs and Choral Societies. Unexceptionable references. Address, Mr. Sparrow, Ruabon, North Wales.

ORGANIST.—A Gentleman desires a SITUATION as above. No salary at first. South London preferred. Address, Musicus, 4, Ave Maria Lane, E.C.

AN Experienced ORGANIST desires an ENGAGEMENT. Salary not so much an object as a Good Organ and Choral service. Twelve years' experience. Highest testimonials. F. H., 18, Hugh Street, Fimlico, S.W.

ORGANIST and CHOIRMASTER (formerly pupil of G. A. Macfarren), BASS VOCALIST. 34 years Assistant Organist of All Saints, Margaret Street; 10 years organist of St. Paul's, Covent Garden, will be DISENGAGED in September. Permanent or temporary. London or suburbs; where there is an opening for teaching preferred. C. Beale, 137, Stockwell Park Road, Brixton, S.W.

AN Experienced ORGANIST and CHOIRMASTER desires immediate RE-ENGAGEMENT. Address, W. W., 13, Victoria Street, Bury St. Edmunds.

CHURCH ORGAN.—WANTED by a Gentleman of experience engaged in business during the week. In or near London. Address, E., 134, Downham Road, N.

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MR. JAMES TURPIN, Mus. Bac., Cantab., F.C.O., L. Mus. T.C.L., will have a VACANCY for a RESIDENT PUPIL, to prepare for the Musical Profession, after the Midsummer vacation. Special educational advantages are available. Address, 2, Camilla Terrace, Berkhamstead, Herts.

THE ORGANIST of the Principal Church in a Midland County Town desires an ARTICLED PUPIL. Address, Irans, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. EDWARD COOK, Organist and Choirmaster, St. Paul's Church, Clifton, Bristol, and Choirmaster, St. Mark's (Mayor's Chapel), has a VACANCY for an ARTICLED PUPIL. Moderate premium. Address, 7, Victoria Place, Clifton.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss MacIrene, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS to be competed for by pupils of not less than one year's standing in the Music School will be awarded by Professor Macfarren, of which due notice will be given in the papers. Half-Term began Monday, June 14.

FRANCIS J. HOLLAND, Chairman.

LANDAFF CATHEDRAL SCHOOL.—Visitor, The Dean (Dr. Vaughan); Master, Rev. C. E. Butler, M.A. Terms, £60 per annum. All boarders. Limits of age, eight to fifteen years. Ten Choral Scholarships of £65 per annum, for Choristers of the Cathedral, and Six of £60 for Probationer Choristers. Apply to the Very Rev. the Dean of Landaff, who will make arrangements for examination of candidates at convenient local centres.

MADAME BEATI (Pupil of the celebrated Maestro C. ROMANI, of Florence) gives LESSONS in SINGING. Schools attended. For references and terms, apply to Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

DR. BENTLEY continues his LESSONS per post in Counterpoint, Canon and Fugue, Form, Harmony and Acoustics; also the revision of compositions. 18, St. Ann's Street, Manchester.

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PIANOFORTE TUNER.—WANTED by the above, from Collard and Collard's, a SITUATION; town preferred. Good testimonials. Address, W. G., 75, Fleet Street, E.C.

PIANOFORTE TUNER in London factory, desires RE-ENGAGEMENT. Town or country. Sober, steady, and punctual. Good references. Address, E. H. W., 68, Napier Street, Islington, N.

WANTED, by Advertiser, aged 23, SITUATION as IMPROVER in TUNING. Willing to give time. Can speak German. Draughtsman. Could assist in office. Excellent testimonials. Address, A. E., 21, Great Quebec Street, London, W.

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"Enter not into judgment"	T. Attwood.
Adagio	Dussek.
Choral	J. Barnby.
March	Hummel.
Fughetta	Rink.
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"His name shall endure"	A. H. Brown.
Larghetto	F. H. Himmel.
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Adagio	Rink.
Andante non troppo	A. Phillips.
Impromptu	J. W. Elliott.
Processional Hymn, "Adoro te"	Lefebure-Wely.
Larghetto	Hummel.
Andante Larghetto	J. B. Cramer.
Prelude	Rink.
Adagio e sostenuto	Kuhlau.
Andante cantabile	G. Gear.
Marche funèbre	Hummel.
Allegretto	Spoehr.
Andante cantabile	V. Novello.
Andantino	Hesse.
Gloria in excelsis	Dr. S. S. Wesley.
Andante	A. Phillips.
"O love the Lord"	A. Sullivan.
Choral, "Auf Christenmenschen auf"	Rink.
Andante con moto	A. Phillips.
Prelude	Berthold Tours.
Andante non troppo	E. J. Hopkins.
"Judge me, O God"	Mendelssohn.
"Hope in the Lord"	Mendelssohn.
"All ye who weep"	Ch. Gounod.
"O come to Me"	Ch. Gounod.
Andantino	A. Phillips.
"My God, why hast Thou forsaken me?"	Mendelssohn.
Prelude	Rink.
Ave Maria	F. Abt.
Andante Appassionato	Ch. Gounod.
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TRIO AND CHORUS—See the conquering hero comes	"Joshua."

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1880.

COFFEE MUSIC HALLS.

A VERY powerful Council, composed of ladies and gentlemen distinguished by social position or by literary and artistic attainments, is earnestly working in a thoroughly useful and philanthropic enterprise known commercially as the "Coffee Music Halls Company, Limited." The social objects of the Association are obvious enough from the title. The commercial element it comprises is no novelty in similar undertakings at the present day. It has been found advantageous not only in relieving the burdens of the charitably disposed, but as a straightforward method of indulging the just pride of the classes for whose benefit the enterprise is instituted.

In February last Dean Stanley presided at a meeting in aid of the Coffee Music Halls Company held in the Jerusalem Chamber of Westminster Abbey. A drawing-room meeting with the same object was held on the 22nd ult. at the town residence of Lady Harcourt Johnstone, in Belgrave Square. Amongst the ladies present on the occasion were Lady Harcourt Johnstone, the Marchioness of Abergavenny, the Duchess of Richmond and Gordon, Lady Frederick Cavendish, the Marchioness of Lothian, Lady Henley, Lady Perry, Miss E. Whitbread, the Dowager Countess of Buchan, Mrs. Fitzgerald, Mrs. Richard Edgcombe, Mrs. Robb, and Mrs. Hodgson Pratt. The business formalities of the meeting were in the hands of Sir Harcourt Johnstone, M.P. (in the chair), Dr. Norman Kerr, Mr. Probyn, Mr. Hodgson Pratt, and Mr. Edgcombe.

From what was stated by these gentlemen, it appears that the formation of the Coffee Music Halls Company was suggested by the success of the Coffee Tavern movement. It was observed by Dr. Norman Kerr, a well-known and active promoter of the movement, that something more is wanting to attract people in greater numbers, notwithstanding the marked success of the Coffee Tavern, as far as its influence has extended, in cultivating sober habits and rational recreation.

On casting about for an additional attraction, music was naturally fixed upon as at once the most seductive, the most innocent, and perhaps, all things considered, the cheapest. The cheapness is evidently a point, for the different speakers at the meeting, whilst enlarging on the moral benefits to their fellowmen the promoters of the company had most at heart, were never weary of repeating that it was above all things intended to be a commercial success, and not for the sake of the five or ten per cent. dividend on one, ten, or a hundred of the 50,000 shares any of us might take at £1 each fully paid, but that people should understand there was in this case no question of patronising benevolence or of wheedling them into propriety, but simply of providing them with non-intoxicating liquors (if they are pleased to consider that an advantage), with songs they can listen to in the company of their wives and daughters, and with music the best of its kind, or of any kind they desire and elect to pay for, as free and independent men. Dr. Norman Kerr reminded us that the Council, active and passive, had been so constituted as to contain members of all professions—architects to elect sites for the buildings and superintend the arrangements in regard to their safety, ventilation, and means of exit; bankers and merchants to audit and regulate the finances of the

company; lawyers to prevent the young undertaking from falling into evil hands, or at least anybody else's hands but their own; clergymen and ministers of all denominations to give an air of catholicity to a charitable purpose; doctors, as Dr. Kerr himself suggested, to take care of the parsons; and finally we have the practical musicians, whose duties will not be to rigorously prescribe modes of a certain ethos thought most conducive to sobriety, or to limit the orchestra to "strings" because they were sacred to Apollo, or to abolish flutes because they were once specially dedicated to the worship of Bacchus, but simply in a common-sense fashion to see that what music is given at all is well given. When, in the prospectus of the company, we are informed that pleasure in music is "instinctive," and read of the directness of its appeal, "even in the absence of any sort of culture, education, or mental exertion on the part of the hearer," some of us who have spent our lives in the culture of music, and are not quite certain whether we know anything about it yet, might at first sight take objection to the æsthetical science of the Coffee Music Halls Company; but it must be understood that in the first place the "culture" referred to is not necessarily musical culture, and that from the point of view taken in the prospectus, what it asserts is not only true of music but of all arts in the same category, such as poetry and the dance, in which the rhythmic element distinguishes them from the plastic arts. As it has been over and over again remarked, we dance or dangle a baby before we sing to it. The rhythmic is the most primitive among the elements of art. In a movement by Beethoven we have the same materials of tone as in the "Queen's Navee"; but it is precisely the simpler rhythm of the song which, apart from its appropriateness to the words, constitutes the first element in popular music; and with an inartistic and musically uncultivated public might, with the same qualification, partly account for the preference given to the music even of Handel to that of Wagner or Schumann.

The Coffee Music Halls Company probably knows what it is about in regard to music as well as other arrangements it appears to have attacked in a business-like method. It has seized music as a moral agent, direct or indirect. To strictly define the direct moral agency of music would be difficult, but there can be no doubt as to the value of the indirect agency of music. Dr. Norman Kerr referred to its proved effects during the last twenty years in promoting temperance or in mitigating intemperance in Glasgow; and Mr. Probyn illustrated the question in his experiences of a country village where music was successfully tried as a counter-attraction to the public-house. He said also that, generally speaking, there was no other attraction for the poorer classes in this country but the public-house, and that society, owing to its indifference to this question, was virtually responsible for the inevitable evil results. Mr. Hodgson Pratt, in an eloquent address, took a still higher and more severe view of the case. He reminded the residents in Belgravia that in tempting those who assist in raising the value of property at the West-end to abandon the music of their native streams and woods to abide in the wretched alleys of London, they as it were robbed a region of its constituent and fertilising elements—elements of the ideal—which it was their duty to the best of their power to restore. That they might realise the misery of a wholly unideal life, he even went so far as to suggest that it would do Belgravians good to live for a month every year at Bethnal Green. The ladies of Belgravia are however at present better engaged in promoting by drawing-room meetings the great object for

which the Coffee Music Halls Company is established. A relatively small sum (£1,500) is now required to enable the company to commence operations; and only a few more weeks of labour in the cause must be rewarded by success. It argues something for the recognised power of the Association and for the prospects of its success that, according to a statement made by Dr. Norman Kerr, the mere rumour of the preliminary arrangements of the company has already induced an improved tone in the existing music halls. He informed the meeting that he had recently visited the principal music halls in the hope, or rather in the expectation, of hearing something objectionable, and was agreeably disappointed. The honorary secretary of the Coffee Music Halls Company is Miss Cons, 17, Grittleton Road, W. We gladly advertise the secretary's name and address because, apart from the enterprise as a form and branch of the temperance movement, we are convinced that well-regulated music halls are amongst the few means of public recreation adapted to our climate, and of more direct and immediate profit to music and, at all events, to musicians than music schools for the higher culture of the art, the effects of which will require a generation, perhaps a century, to reach the masses.

HECTOR BERLIOZ AND HIS CRITICS.

By FR. NIECKS.

(Concluded from page 274.)

THE Italian Scudo, who owed his influence in France, as a musical critic, rather to his literary ability than to critical insight, delivered himself with regard to the "Damnation de Faust" of the following sentiments, and in doing so re-echoed, no doubt, those of the great majority of French musicians and amateurs at that time: "This strange composition baffles analysis. . . . The 'Marche Hongroise' is a frightful wild outburst. . . . A monstrous jumble. . . . The Rat and Flea songs are wanting in roundness, spirit, and gaiety. . . . The melodic thought of the 'Danse des Sylphes' is borrowed from a chorus in 'Nina,' by Paisiello, 'Dormi, o cara.' . . . In the third part only a few bars of a minuet are in some measure supportable." In later times Berlioz has found more favourable critics in France. A. Pougin, for instance, speaks of his music thus: "Can there be anything sweeter and more touching than the admirable 'Enfance du Christ,' whose exquisite and impressive charm some vainly attempted to deny? Can there be anything more striking and pathetic than certain pages of 'Roméo et Juliette,' of 'Béatrice et Bénédict,' and of 'La Symphonie fantastique'? Can there be anything more poetical, tender, and dreamy than certain tableaux of the 'Damnation de Faust'? Can there be anything more high-spirited, bold, brilliant, and chivalrous than the grand episodes of 'Harold,' 'Les Troyens'—than the fiery overtures of 'Roi Lear' and the 'Carnaval romain'?"

To the above might easily be added many critical utterances of French musical notabilities, for instance some of the composer and critic Ernest Reyer, an admirer and follower of Berlioz; but remembering Voltaire's saying, "Le moyen d'ennuyer est celui de tout dire," I shall confine myself to giving an account of the opinion of a writer who can be called neither a partisan nor an opponent of our composer. M. H. Lavoix fils devotes in his "Histoire de l'Instrumentation" a considerable space to Berlioz. He regrets the absence of the human voice in more than one page of the composer's works, and holds that Berlioz, who of all masters had the most thorough belief in the power of the instruments, was wrong in

thinking the unaided forces of the orchestra sufficient to translate into music the most sublime conceptions of the great poets which his ardent imagination emboldened him to take up. With Berlioz an instrument is often a personage ("Harold en Italie"); sometimes the personage is represented by a melody ("Symphonie fantastique") which subsequently transforms itself in a thousand ways. The system of the *phrase mère* is also employed in a most striking manner in numerous works of Berlioz, in "Roméo et Juliette," in "La Damnation de Faust." The phrase of Mephistopheles ("Voici les roses") is given out now by instruments, now by voices; now it is changed in rhythm, now in time, till finally it appears in its last metamorphosis in the "Danse des Sylphes." Beethoven employed this procedure, Berlioz made it his own, and Wagner borrowed it from the latter without acknowledgment. The wonderful suppleness of Berlioz's orchestra is evidenced by a comparison of his various compositions that comprise the powerful and terrible "Requiem," the brilliant march of the "Damnation," the amorous and overflowing passionate love-scene in "Roméo et Juliette," the fantastic and striking "Queen Mab" episode, the lovely, ingenuous "Enfance du Christ." "Every instrument has its rôle, every voice expresses a sentiment; and if sometimes Berlioz has gone astray in the pursuit of a too ambitious ideal, at least he has known how to make the orchestra, in numerous admirable pages he has left us, a faithful and sometimes sublime interpreter of his thought." We cannot here follow M. Lavoix in his appreciative comment on the poetically inspired love-scene of "Roméo et Juliette," on the tender, religious, pre-Raphaelite "Enfance du Christ," and on other compositions of Berlioz; still less can we follow him in his careful analysis of the master's instrumentation, and must therefore refer the student and the curious generally to pp. 429-443 of this gentleman's most instructive and interesting book. In passing I will advert to the most recent attempt at an estimate of Berlioz's genius, viz., Georges Noufflard's brochure, "La Symphonie fantastique de Hector Berlioz, Essai sur l'expression de la musique instrumentale." Although what is true in it is not always new, and what is new not always true, the reader will find in it, besides some doubtful matter, much that is worth remembering and even pondering over.

And now two opinions from nearer home. Professor G. A. Macfarren is reported to have said at one of the meetings of the Musical Association (see the Report of the Proceedings of this Society—Fifth Session, 1878-1879): "Berlioz had certainly musical genius, but it seemed more especially to have tended in the direction of musical colouring; and the attention he seemed to have given to this art of combining different qualities of sound had brought it to a more definite theory than perhaps any previous composer. . . . One rarely found in his music those remarkable compounds of melodic interest and that complete grasp of harmony which were the main charms in musical composition, and for contrapuntal ability he seemed, from the words quoted (in the paper read by Mr. Osborne), as much as from the absence of it in his works, to have had rather a dislike. So far as a small acquaintance with his productions enabled the speaker to guess at the groundwork of an opinion—for he could not be said to have formed one—he should suppose that his main thought in music was in the department of musical combination." In striking contrast with the cautious moderation of Professor Macfarren is the fearless incisiveness of Ed. Dannreuther. This critical Hotspur, who hesitates neither at a word nor an opinion when he thinks them to be the right ones, points out (in

Grove's "Dictionary of Music and Musicians," *voce* Berlioz) the phenomenal technical attainments of Berlioz, the surpassing perfection of his instrumentation, the originality and inexhaustible variety of rhythms, and the unparalleled "gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, the exceptional means employed for exceptional ends—in a word, the colossal, cyclopean aspect of certain movements." Of a class of Berlioz's works, of which critics have said little, Dannreuther remarks: "French art can show nothing more tender and delicately graceful, more perfect in shape and diction, than certain of his songs and choral pieces." That the critic's attitude is not one of unrelieved admiration, the following passage will make clear: "But there is a portion of Berlioz's works from which many of his admirers, who are certainly not open to the charge of being musical milksops, recoil with instinctive aversion. One must draw the line somewhere, and the writer would draw it on the hitherside of such movements as the 'Orgies,' which form the finale of 'La Symphonie fantastique' and 'Harold en Italie,' or the 'Chorus of Devils' in the 'Damnation de Faust.'" But while protesting against the introduction of such "bloodthirsty delirious passion" into the realm of art, he admits that these "reprehensible pieces contain some of their author's most astonishing technical achievements."

Berlioz's music was in its earlier days a topic very fruitful of piquant sayings and *jeux d'esprits*. Some person remarked of it apologetically, "This is very beautiful, although it is not music." Another characterised the composer as a "Hellish Breughel with the colossal dimensions of a Michael Angelo." Of his instrumentation it was said that the harmonics of the violins and the tinkling of the small antique cymbals in the Queen Mab Scherzo resembled "the noise of badly greased syringes or the ringing of bells (*carillon de sonnettes*) at a tavern," and more comprehensively and if possible in stronger terms, that "Berlioz exacts from his orchestra quite peculiar howling, scratching, and rattling sounds." After the first performance of "Harold," a writer in one of the Paris journals began an article with the words, "Ha, ha, ha!—haro, haro! Harold!" At an Opéra-ball, Arnal exclaimed, "Yes, gentlemen, I shall let you hear a picturesque and imitative symphony, entitled 'Episode de la vie d'un joueur.' To make my thoughts understood I require neither words, nor singers, nor actors, nor scenes and costumes. All this, gentlemen, is in my orchestra. There you will see my personage act, there you will hear him speak, there I shall depict him from head to foot: on the second recurrence of the first allegro I will show you even *how he puts on his necktie*. O wonder of instrumental music! But I shall let you see still more remarkable things in my second *Symphony on the Civil Code*." Bad as this was, it was not the worst treatment Berlioz received, as is proved by an anonymous letter in which he was reproached with being wanting in courage for not blowing out his brains after his failures.

Wagner's grotesque exhibition of intolerant sectarianism, or rather individualism, in "Oper und Drama," where this superlatively great artist, creative in tone and word, shows his littleness in attempting to measure infinite art by his own finite self, may fitly be inserted in this part of my critical anthology, although my doing so will, no doubt, shock many. Wagner, who admits Berlioz's extraordinary musical intelligence, describes him as the most energetic offshoot of Beethoven in that direction from which the German master turned away. The amorous staring at the crabbed, hasty, bold, and glaring

strokes of the pen with which Beethoven drew quickly, and without weighing selection, his attempts at the discovery of new capabilities of expression, produced Berlioz's artistic enthusiasm. Terror and rapture seized him at the sight of those enigmatical magic signs, into which Beethoven had charmed at once rapture and terror, in order to make manifest by their means the secret that he never could express in music, and yet imagined could only be expressed in music. At this sight the staring Berlioz was seized with giddiness; a fantastic chaos danced wildly before his eyes, whose natural visual power gave way to a dimmed many-sightedness (*Vielsichtigkeit*), in which the dazzled artist thought he saw flesh-clad forms, whereas in reality only spectral bones and ribs haunted his imagination. The thus excited giddiness, however, was nothing else but Berlioz's enthusiasm; when he awoke from it he perceived, with the lassitude of one stupefied by opium, a frosty emptiness around him, which he endeavoured to animate by artificially recalling the fever of his dream. To limn the strange pictures of his cruelly heated imagination he required an immense apparatus of complicated machines; for what he had to say was so unusual, so unnatural, that it could not be said in plain simple words. An exquisitely articulated and most ingeniously constructed mechanism was, therefore, to manifest what the human voice could not utter, because it was something inhuman. To satisfy the burning, consuming, and at first genuinely artistic impulse that animated him, Berlioz was driven through the unhealthy and inhuman to the point where, as a supernatural, fantastical dreamer, he could not but sink into an all-absorbing materialism, and where now, still consumed by a truly artistic longing, he lies irrecoverably buried under the jumbled mass of his machines. This is a summary, almost entirely in his own words, of Wagner's view of Berlioz in 1851, as may be ascertained by consulting pp. 348, &c., vol. iii., of his "Gesammelte Schriften." Let the reader extricate the particle of truth that lies buried under the jumbled mass of extravagant figure; it is a laborious, but perhaps not profitless task.

Having hitherto taken notice only of the criticisms by men of high standing in the musical art, it may not be amiss to give now a few moments' attention to the observations of one not belonging to the craft.

In one of his accounts of Parisian matters Heine writes, "People expect something extraordinary [of Berlioz's "Benvenuto Cellini"], as this composer has already accomplished extraordinary things. The tendency of his mind is towards the fantastic, allied not with feeling, but with sentimentality; he strongly resembles Callot, Gozzi, and Hoffmann." We will stop short at the comical comments on the "Symphonie fantastique" and its composer, and pass on to another of Heine's musical reports from the Seine capital, in which he makes an attempt at a characterisation of our composer's style. Applying to Berlioz the flattering words "*à tout seigneur tout honneur*," he begins by saying that at a concert given by the composer even the most indolent minds had been carried away by the power of genius which manifests itself in the great master's works. Thus far nothing could be more decorous and gratifying. But Heine, like Mephistopheles, soon got tired of the dry tone, and must again play the devil. "Here is a flapping of wings," he goes on in a very different strain, "that announces no common singing-bird. This is a colossal nightingale, a philomel of the size of an eagle, such as it is said there have been in the primeval world. Yes, I find in Berlioz's music, on the whole, something primeval, if not antediluvian,—

it reminds me of extinct species of animals, of fabulous kingdoms and sins, of heaped-up impossibilities, of Babylon, of the hanging gardens of Semiramis, of Nineveh, of the wondrous works of Mizraim, such as we see in the pictures of the Englishman Martin. Indeed, if we look for an analogy in the pictorial art, we find the most congenial similarity between Berlioz and the mad Briton, the same predilection for the monstrous, the gigantic, for material boundlessness. With the one glaring lights and dark shadows, with the other screeching instrumentation; with the one little melody, with the other little colour; with both little beauty and no feeling (*Gemüth*) at all. Their works are neither antique nor romantic, they remind one neither of Greece nor of the Catholic Middle Ages, but point up much farther to the Assyrio-Babylonio-Egyptian period of architecture and the massive passion that reveals itself therein." With this extravaganza of the sarcastic poet, wherein mixed with, and almost completely lost in, the ludicrous there is discernible a modicum of truth and sense, I shall conclude my anthology of criticisms. Having given ear to the accusers, however, it would be unjust to impose silence on the accused. So, as the latter has something to say for himself and wishes to be heard, we will let him speak his mind as soon as we have settled a matter in connection with the above. In justice to Heine and Berlioz it must be stated that the critic who has made his friends so often pray to be preserved from their friend, repented of his merciless criticism when he learnt that "L'Enfance du Christ" was a "sheaf of melodious flowers and a masterpiece of naïveté." The day after the first performance he sent the composer a charming note, in which he tells him that he cannot forgive himself for having been so unjust towards a friend. Berlioz, who quotes a part of Heine's criticism in the "Mémoires," follows it up triumphantly with this note, and reports also the words he spoke when he called on the invalid poet: "But why were you so careless as to express, like a vulgar critic, an absolute opinion on an artist whose work is so far from being known to you? You think always of the 'Sabbat,' of the 'Marche au Supplice,' of my 'Symphonie fantastique,' of the 'Dies iræ' and the 'Lacrimosa' of my 'Requiem.' I believe, however, that I have done and can do things of quite another character." In the limited acquaintance with the composer's works lies indeed the weakness of all the criticisms he has to bear. Speaking generally one may say that the little the critics knew of Berlioz did not entitle them to make such sweeping judgments as they often indulged in. Mendelssohn's opinion was not publicly expressed, not deliberately formulated for printed publication, otherwise one might justly blame him for having without hesitation judged a pre-eminently orchestral composer by a pianoforte arrangement. Schumann and Brendel were honest enough to let us know how much they knew of Berlioz's works, but only too many either think in the pride of their imagined æsthetical and intellectual superiority that a glance is enough for their all-comprehending, all-penetrating minds, or, if humble enough to feel their finitude and fallibility, are prevented by a false shame from confessing their condition. In short, grandiloquent falsehood is preferred to modest truth, and the result is neither pleasing to God nor serviceable to man.

And now we will let Berlioz proceed with his defence. "Generally my style is very bold, but it has not the least tendency to destroy anything whatever of the constitutive elements of the art. On the contrary, I endeavour to increase the number of these elements. I never dreamt, as people in France foolishly pretended, at composing music without

melody. This school exists now in Germany, and I abhor it." *Et tu, Brute!* This poor new German school received some very severe cuts in its youthful days, but this from the man whom it cherished so much and honoured so highly, this was the most cruel cut of all. What Berlioz says of the nature of his melodies, namely, that they are of great dimension, often wedded to secondary melodies, and therefore not clearly distinguishable by short-sighted, infantine minds, that these melodies are unlike the little drolleries called by the low musical public melodies, reminds one somewhat of remarks made on the same topic by Wagner, of whom, however, Berlioz was at no time a very ardent admirer. By-the-by, do not forget to compare Fétis' and Schumann's contradictory opinions about Berlioz's melody. But I must not interrupt the speaker too long. "The dominant qualities of my music are passionate expression, inward ardour, rhythmical animation, the unlooked-for (*l'imprévu*). When I say passionate expression I mean expression intent on reproducing the intimate sense of its subject, even when the subject is the contrary of passion, and where soft, tender sentiments and the most profound calm have to be expressed." These are irreproachable qualities, and well applied cannot fail to lead to excellent results. With regard to his "Requiem" Berlioz speaks thus: "It may be well to point out to you an order of ideas into which no modern composer except myself has penetrated, and of which the ancients did not even foresee the extent. I mean those enormous compositions designated by certain critics by the name of architectural or monumental music." Among which "certain critics" the reader will have no difficulty in recognising friend Heine. I may here parenthetically inform the reader that this defence of Berlioz consists of excerpts taken from a letter of his addressed with the MS. of his "Mémoires" to a gentleman who intended to write the composer's biography, and had asked for information from him. As the biography was not written, Berlioz added the letter, as a postscript, to his "Mémoires." "Those of my works described by the critics as architectural music are: my 'Symphonie funèbre et triomphale,' for two orchestras and chorus; the 'Te Deum,' of which the finale ('Judex crederis') is without doubt my grandest production; the Cantata for two choruses, 'L'Impériale,' executed at the concerts of the Palais de l'Industrie in 1855; and especially the 'Requiem.'" Berlioz remarks that those works in which he has made use of extraordinary means are exceptional. "In my 'Requiem,' for example, there are four orchestras of brass instruments, separated one from the other and dialoguing at a distance, placed around the grand orchestra and the mass of the voices. In the 'Te Deum' it is the organ which from one end of the church converses with the orchestra of two choirs placed at the other end, and with a third very numerous choir in unison, representing in the *ensemble* the people which takes part from time to time in the vast religious concert. But it is especially the form of these pieces, the largeness of the style and the formidable slowness of certain progressions, of which people do not divine the final aim, which give to these works their strangely gigantic physiognomy, their colossal aspect. The enormous size of this form is also the cause that people either understand nothing at all, or are overwhelmed by a terrible emotion. How often, at the performances of my 'Requiem,' was to be found by the side of a trembling hearer, moved to the very depths of his soul, another opening his ears as wide as he could without comprehending anything. The latter was in the position of those curious persons who ascend into the statue of San Carlo Borromeo

at Como, and who are very much surprised when one tells them that the *salon* where they have just sat down is the interior of the saint's head. . . . As to my compositions conceived in the ordinary proportions, and for which I had recourse to no exceptional means, it is precisely their internal ardour, their expression, and their rhythmical originality which have done them the most harm, because of the qualities of execution which they demand. In order to render them well the executants, and especially their conductor, must *feel* like me. An extreme precision, united with an irresistible *verve*, a regulated fire, a dreamy sensibility, a so to speak distempered melancholy are required, without which traits of my figures are altered or completely effaced. . . . The *maestria* in the art of instrumentation is accorded to me without contestation in France as elsewhere, especially since I have published on this matter a didactic treatise. But I am reproached with abusing Sax's instruments (without doubt because I often praise the talent of this clever maker). Now, I have hitherto employed them only in a scene of 'La Prise de Troie,' an opera of which nobody has as yet seen a page [this was written May 25, 1858]. I am also reproached with excess of noise, love of the bass-drum, which I brought into action in a small number of pieces where its employment is motivated, and I am the only one of the critics who has persisted for the last twenty years in protesting against the senseless use of the bass-drum, trombones, &c., in the small theatres, in the small orchestras, in the *chansonnettes*, where now they make use even of the side-drum. It was Rossini, in the 'Siege of Corinth,' who introduced the crashing instrumentation into France. . . . With regard to me, I believe that the comical error was caused by the festivals where people saw me often conduct immense orchestras." Enough, enough! Need I warn the reader not to accept the composer's asseverations too trustfully? If the declarations of the accusers and witnesses had to be received with caution, it ought not to be relaxed in listening to the defence of the accused. When I hear Berlioz deny his fondness for Sax's instruments, noisy instrumentation, &c., I cannot help remembering his enthusiastic account of a band of 320 wind instruments, conducted by Wiprecht, which he heard at Berlin. He mentions with a kind of voluptuous satisfaction the thundering rendering of the solo for brass instruments in the introduction of the overture "Les Francs-Juges," executed by fifteen great bass-trombones, eighteen or twenty tenor and alto trombones, twelve bass-tubas, and a swarm of trumpets. In the performance of Meyerbeer's "La Danse aux Flambeaux" by the same band he was particularly struck by the long trill on "d" executed by eighteen *trompettes à cylindres*. Again, after speaking in a laudatory manner of the Chorus of the Frankfurt Theatre, he remarks that in a chorus of only about forty voices there exists a harshness which is not to be found in larger masses. Very characteristic it is also that he considers the teaching of a *conservatoire* incomplete unless the *pizzicato* is taught to the violinists, and special classes are formed not only for the study of the tenor and basset-horn, but also for the saxophones, sax-horns, ophicleide, bass-tuba, and the various instruments of percussion. But the most striking remark in this respect is that about the desirability of a union of all the means at the disposal of the Conservatoire, the various theatres, and concert-societies of Paris, so that by the selection of the best elements "a magnificent *ensemble* of from 800 to 900 instrumentalists and vocalists may be formed." To realise this idea only two things are wanting, he says, a *local* to place the performers, and a little love

of art to bring them together. Thus we see that the fondness for great masses, although protested against by him so strongly, betrays itself often enough in unguarded moments. Indeed, this same fondness forms part of his love of the grand and sublime—one of the most characteristic traits of his nature. As, however, the task I have proposed to myself on this occasion is that of a reporter, not of a critic, I must stop here; but in conclusion I shall ask the reader to compare the various opinions laid before him, and to note how all the critics,—with the exception perhaps of Fétis, Scudo, and Lobe, who have either hardly anything to blame or to praise—agree quite wonderfully on certain points. Read thus this anthology may, if the individual bias of each speaker is kept in mind in some degree assist in forming a judgment on the too much abused and too much neglected Hector Berlioz, an artist not perfect, but of many perfections.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VII.—SPOHR (continued from page 280).

ABOUT this time Spohr published his first work—a Violin Concerto—and had the rough experience which, at that period, every unknown man passed through in trying to gain the world's ear. "Full of impatience to see my work appear, I begged Herr Eck to write to Breitkopf and Härtel, of Leipzig, with whom he was in correspondence, to propose the publishing of the Concerto. The reply soon arrived, but was very discouraging to me. For the consolation of the young composer who can find no publisher for his first work, the conditions upon which the above-named firm consented to undertake its publication may be mentioned. I had myself given up all claim to payment, and only stipulated for some free copies. The firm required, however, that I should buy one hundred copies at half the selling price. At first my youthful artist-pride rebelled against such dishonourable conditions, as I deemed them. But the wish to see the publication of the Concerto so expedited that, upon our return to Brunswick, I might be able to present the Duke with a printed copy, joined to the hope that he would make me a present, assisted me to conquer my sensitiveness and agree to the conditions. The Concerto was finished in time, and, when I returned, the package was lying ready at a music-seller's in Brunswick; but it was not delivered to me before I had paid for the hundred copies." At St. Petersburg Spohr met with Clementi and Field, and made entries in his diary concerning both, which show a good deal of frank appreciation: "Clementi, a man in his best years, of an extremely lively disposition and very engaging manners, liked much to converse with me, and often invited me after dinner to play at billiards. In the evening, I sometimes accompanied him to his large pianoforte warehouse, where Field was often obliged to play for hours, to display the instruments to the best advantage to the purchasers." The diary speaks with great satisfaction of the technical perfection and dreamy melancholy of that young artist's execution. "I have still in recollection the figure of the pale, overgrown youth, whom I have never seen since. When Field, who had outgrown his clothes, placed himself at the piano, stretched out his arms over the keyboard, so that the sleeves shrunk up nearly to the elbows, his whole figure appeared awkward and stiff in the highest degree; but as soon as his touching instrumentation began everything else was forgotten, and one became all ear. Unhappily I could not express my emotion and thankfulness to the young man otherwise than by a silent pressure of the hand, for he spoke no language

but his (English) mother-tongue." Spohr adds to his notice of Clementi a characteristic illustration of what he calls "Italian parsimony." "One day I found teacher and pupil (Field) with turned-up sleeves at the wash-tub, washing their stockings and other linen. They did not suffer themselves to be disturbed, and Clementi advised me to do the same, as washing in St. Petersburg was not only very expensive, but the linen suffered greatly from the method of washing it."

It is noteworthy that, throughout the record of Spohr's wanderings at this impressionable period of his life, he refers only once to natural phenomena or any of the beauties of nature. A primrose seems to have been a primrose to him and nothing more. A sunset in the Baltic occasioned this unique reference to the marvels of a world that is full of marvels: "On one or two evenings, with a clear sky and calm weather, we had a sight such as one never sees in the same grandeur upon land—the sunset. It is impossible to describe the splendour of the ever-changing colours, with those also of the clouds scattered over the heavens, and which were again reflected in a sea as smooth as glass. The impression made by this heavenly sight in the solemn stillness of the evening, upon the whole ship's company assembled on the deck, will never be forgotten by me. I saw the most callous among them moved by it."

On his return to Brunswick and his service at the Palace, Spohr met with Rode, and was so charmed with his playing that he resolved to throw over the teachings of Eck, and copy the more famous artist. This shows considerable adaptability of mind and temperament, as well as great determination of character, for the task, as may be imagined, was far from easy. "I had no hesitation in placing Rode's style (then still reflecting all the brilliancy of his great master, Viotti) above that of my instructor, Eck, and in applying myself sedulously to acquire it as much as possible by a careful practice of Rode's compositions. In this I succeeded also by no means ill, and till I had by degrees formed a style of my own I was the most faithful imitator of Rode among the young violinists of the day. I succeeded more especially in executing in his style the eighth Concerto, the first three Quartets, and the world-famed Variations in G major. In these, both in Brunswick and afterwards, on my first grand artistic tour, I achieved great success." The Violin Concerto published by Breitkopf and Härtel was performed by Spohr at the Palace, while the impression made by Rode's playing was still fresh; but the young artist-composer achieved a signal success, upon which he dwells with unctious: "I summoned all my resolution, and during the *tutti* of my Concerto, I succeeded in banishing from my mind all and everything around me, and gave myself up to play with my whole soul. The result was a success beyond expectation, for after the first solo general applause broke forth, which increased with every succeeding one, and at the end seemed as though it would never cease. The Duke, who during the interval sent for me to his box, expressed his full satisfaction. That day, therefore, is still borne in my remembrance as one of the happiest of my life." Spohr here incidentally mentions a curious circumstance, which seems to point to great artistic carelessness or prodigality. He composed a Concertante for violin and violoncello, with orchestra, lost the copy, and so entirely forgot all about it that the work was not even mentioned in the catalogue drawn up by himself. "Nevertheless, there must be some copy of it in existence, for I heard it once in 1817 or 1818, at a concert in Mainz, played by the brothers Gans, afterwards members of the Royal Orchestra at

Berlin, who played it without acknowledging it as my composition. The piece of music seemed known to me, as though I had heard it before; but not until I had asked my neighbour for the programme of the concert, and seen my name affixed to the piece, did the recollection of that production of my youth recur to my mind. I now recollect nothing more of it than that it consisted of an Adagio and Rondo, the latter in 6-8 time. But I have forgotten the key." Spohr took far more care of his artistic self-respect than apparently he did of his productions, as an adventure that befel him at Leipzig shows. He had been asked to play at a large musical party, and selected one of Beethoven's Quartets (Op. 18) for the occasion. But the music was not to the taste of the assembly, who soon began to talk, and eventually made so much noise as to overpower the music. "I therefore rose up in the midst of my playing, before even the first theme was concluded, and, without uttering a word, hastened to put my violin in its case. This excited a great sensation among the company, and the master of the house advanced towards me with an inquiring look. I went forward to meet him, and said aloud, so as to be heard by the company: 'I have hitherto been accustomed to find my play heard with attention. As that has not been so here, I of course thought the company would prefer that I discontinued.' The master of the house knew not what reply to make, and retired much embarrassed. But when, after apologising to my colleagues for breaking off so suddenly, I showed an intention to go away, the host returned and said in a friendly tone: 'If you could be persuaded to play something else for the company, more adapted to their taste and capacity, you would find a very attentive and grateful auditory.' . . . I therefore willingly resumed my violin, and played Rode's Quartet in *Es*, which the musicians knew and well accompanied. A breathless silence now reigned, and the interest shown in my play increased with every passage. On the conclusion of the Quartet so many flattering things were said that I was induced to parade my hobby-horse—the Variations of Rode. With this I so enchanted the company that I became the object of the most flattering attention during the rest of the evening."

At this period Spohr had another love adventure, which he describes with his usual *naïveté*, although, while saying much for his worldly wisdom, it tells a good deal against his chivalry. He met with a singer named Rosa Alberghi at Leipzig, and the couple at once lost their hearts to each other. Rosa was "childlike and bland," and had brilliantly dark eyes; while Spohr could embellish Rosa's airs with new ornaments. So, under pretence of improving the singer, the violinist composer basked in the light of the singer's charms. The two travelled to Berlin in company, and there occurred an incident very creditable to the young man's good sense and firmness. He and Rosa were invited to a musical party at Prince Louis Ferdinand's, and met "a brilliant circle of decorated gentlemen and fashionably dressed ladies" in whose company they felt themselves honoured to be. Spohr played with great applause, and says, "My loved Rosa also won general admiration by her execution of an aria, in which she was accompanied by Dussek on the piano." So far well, but the sequel did not prove quite so pleasant: "After the conclusion of the music, the Prince offered his arm to one of the ladies, and led the company, who at a sign from him had done the same, to the dining-room, where a splendid supper had been laid out. Each gentleman, without ceremony, took his place by the side of his lady, and I by the side of my dear fellow-traveller. At first the conversation, though free and unembarrassed, was

marked with decorum. But when the champagne began to circulate many things were heard not suited to the chaste ears of an innocent girl. As soon, therefore, as my observation had led me to infer that the supposed distinguished ladies did not belong to the Court, as I had believed, but more probably to the ballet, I began to think of withdrawing unperceived from the company with my fellow-traveller. I succeeded also without being remarked or prevented in making good our retreat, and, reaching my carriage, I returned with Rosa to her expecting mother. The next day I was told that the prince's music parties generally ended in orgies." Spohr lodged in the same house with Rosa and her mother, and this close contact was unfortunate for the poor girl. The young man saw too much of her in point of fact, and his ardour at once began to cool. "Rosa had daily evinced an increasing attraction towards me, and manifested her partiality without disguise. I, on the contrary, on a nearer acquaintance was obliged to confess to myself that she was not suited for a partner in life for me, and I therefore carefully avoided being betrayed into any declaration. She was, it is true, an amiable unspoiled girl, and richly endowed by nature; but her education, apart from the polish of social forms, had been greatly neglected, and what was more especially displeasing to me was her bigoted piety, which had once even led her to attempt the conversion of the Lutheran heretic to the only true Church of salvation. I bore the parting with tolerable self-control, but Rosa burst into tears, and with the last embrace pressed into my hand a card, with the letter R worked upon it with her beautiful black hair, as a souvenir." But Spohr had gone too far with the girl to escape without some trouble, which he certainly deserved. Although separated, Rosa had by no means given him up, and very soon he learned that she and her father intended to visit the town where he was, the anxious parent, Spohr imagined with considerable uneasiness, being desirous of extorting a "declaration." They paid the visit, but Spohr had not the courage to undeceive the young singer. "Rosa's heartfelt joy to see me again, her lively unsuspecting simplicity, which did not permit her to feel the least doubt of reciprocated feeling, assisted me to the avoidance of any explanation." But the affair became awkward when Rosa, armed with a letter of introduction, called on Spohr's parents. "During a stay of several days Rosa so won their hearts by her amiability, that with unhesitating confidence she confessed her love for their son. Concluding from this, that I had returned her affection, my parents embraced her as my betrothed. I was greatly alarmed when I heard this in a letter from home; protested against the engagement, and assigned as ground for my refusal Rosa's want of education and the difference in our religious faith. My father would not see the matter in this light, and repeatedly declared that I was a fool to refuse so charming a girl." Not long after Spohr engaged himself to the lady who became his wife, and then very properly, if tardily, felt the injustice of his conduct to the loving little singer. He accordingly wrote asking her forgiveness. "I had, it is true, never made a declaration of love to her, but it had been too apparent in the earlier period of our acquaintance. To that was added the circumstance that my parents had greeted her in Seesen as my betrothed. What the arguments were that I resorted to in excuse for my injustice, I no longer remember at this distance of time. Probably I again adverted to the difference in religion, which could alone serve me as an excuse for withdrawal. The letter was at length finished, and with a lightened heart I took it to the Post. I anxiously expected an answer, but none

came." Poor Rosa felt Spohr's conduct deeply. It, indeed, disgusted her with the world, and, like many other broken-hearted women, she entered a convent and took the veil. "I never could think of that charming maiden without sentiments of the deepest sorrow." Thus the master dismisses her, and it is easy to imagine that recollections of her love and of his faithlessness haunted him through life.

In 1805 Spohr left the service of the Duke of Brunswick and entered that of the Duke of Gotha as concert-director with a salary of five hundred thalers and allowances. It is a striking sign of the times then present that the Duke of Brunswick was soon after mortally wounded at Jena, and that Prince Louis Ferdinand, whom Spohr again visited, lost his life the next year at Saalfeld. No sooner had Spohr taken up his residence at Gotha than the storm of war swept over the little State. But in the midst of it all the master went on with the composition of an Opera, experiencing far more zeal in the task than satisfaction with its result. He came to the bitter conclusion that the attempt was a failure, and began to fear that he had no talent for dramatic work. "There were, however, two things which I had forgotten duly to consider; first, that I had assumed a much too elevated style, for I had put my Opera on a par with those of Mozart, and, secondly, that I was wholly wanting in the practice and experience necessary for this kind of composition. This did not occur to me till some years afterwards, and encouraged me then to make another attempt." We now know that Spohr's hasty conclusion was nearer the truth than that to which his subsequent reflections pointed.

While in the service of the Duke of Gotha, the master had ample time for artistic tours, and immediately after the birth of his first child, he and his wife, an accomplished harp-player, set out in a specially constructed travelling carriage—which took the earliest opportunity of turning over. Some of his related experiences on this tour afford good indications of character. At Stuttgart he learned that cards were invariably played during the performance of music before the Court; and Spohr, in applying for leave to appear at the palace, actually went so far as to declare that he could not perform unless the king suspended his game. We can imagine the horror of the chamberlain at this boldness in a travelling fiddler. Spohr tells us that "he took a step backward, and exclaimed 'What! you would prescribe conditions to my gracious master. Never should I dare make such a proposal to him.'" On this the musician declared the negotiations at an end, and took his leave. Nevertheless, the Chamberlain took heart of grace, spoke to the King, and in the result was empowered to acquaint Spohr that "his Majesty would be graciously pleased to grant his desire on condition that the musical pieces he and his wife would play should follow in quick succession, so that his Majesty might not be too much inconvenienced." The scene at the performance should be told in Spohr's own words: "After the Court had taken their seats at the card-table, the concert began with an overture, which was followed by an aria. During this the lackeys moved to and fro with much noise to offer refreshments, and the card-players called out 'I play; I pass,' so loud that one could hear nothing connectedly of the music and the singing. The Chamberlain now came to inform me that I should hold myself ready. Upon this, he announced to the King that the strangers would begin their performances. Presently his Majesty rose from his chair, and with him all the company. The servants placed two rows of stools in front of the orchestra, upon which the Court seated themselves. Our play was heard in the greatest silence and with

interest, but no one dared utter a word of approval, as the King had not given the lead. The interest he took in the performances was shown only at the close of each by a gracious nod of the head, and scarcely were they over than all hastened back to the card-tables, and the noise began anew. . . . As soon as the King had finished his game and moved back his stool the concert was stopped in the middle of an aria by Madame Graff, so that the last notes of a cadence actually stuck in her throat. The musicians, accustomed to this vandalism, packed their instruments quietly in their cases, but I was deeply exasperated at such an insult to the art." Later on it will be found that Spohr was never slow to demand the respect due to music and its exponents. Under every circumstance of difficulty he stood up for the honour of his profession, and generally carried the point upon which he insisted. For the state of things in the petty Courts of Germany he frankly shows that he had the utmost contempt, and some of the incidents which struck him are related in a tone of amazement absolutely comic. The King of Wurtemberg, who was good enough to give up his cards while Spohr played, is the hero of one of these stories. At the Royal Theatre no one dared to applaud unless Majesty set the example. But the King kept his hands in a muff and only took them out to open his snuff-box. Having them out, he invariably applauded, no matter what was going on upon the stage, and the Chamberlain signalling the King's graciousness to the audience, they also were free to bring their palms together. Surely no burlesque writer ever imagined a situation more absurd.

In Stuttgart, Spohr met Weber for the first time and was not impressed. "Weber was then Secretary to one of the Princes of Wurtemberg, and cultivated the art as an amateur only. This, however, did not hinder him from composing with great assiduity, and I well remember hearing at his house some numbers from 'The Ruler of the Spirits.' But these, from my being always accustomed to take Mozart as the type and rule by which to measure all dramatic works, appeared to me so unimportant and amateur-like, that I had not the most distant idea Weber would ever succeed in attracting notice with any Opera." While thus slow to see the merits of Weber, Spohr was quick to be hurt by like inability on the part of others to discern his own excellence, and he refers to adverse criticisms with occasional fretfulness. At the same he knew how to confess himself in the wrong, and had the manfulness to give a party on one occasion in honour of Reichardt, as a token of gratitude for that critic's sharp strictures upon an early stage of his development as a violinist.

(To be continued.)

THE MUSIC OF THE GIPSIES.

By CARL ENGEL.

(Continued from page 278.)

FOR the purpose of examining the vocal music of the Gipsies, our attention requires to be directed especially to the accomplishments of these interesting vagrants in Russia and Spain. The Gipsy singers of Moscow are renowned far beyond the borders of Russia. Several English travellers who have heard them, speak of them with rapture. George Borrow, whose estimation of their talents may perhaps be regarded as rather biassed, because he was evidently a great friend of the Gipsies, and could converse with them in their own language, assures us that "amongst those of Moscow, there are not a few who inhabit stately houses, go abroad in elegant equipages, and are behind the higher order of the Russians neither in appearance nor

in mental acquirements. To the female part of the Gipsy colony of Moscow is to be attributed the merit of this partial rise from degradation and abjectness; having from time immemorial so successfully cultivated the vocal art that, though in the midst of a nation by whom song is more cherished and cultivated, and its principles better understood than by any other of the civilised globe, the Gipsy choirs of Moscow are by the general voice of the Russian public admitted to be unrivalled in that most amiable of all accomplishments. . . . The sums obtained by these Gipsy females by the exercise of their art enable them to support their relatives in affluence and luxury; some are married to Russians, and no one who has visited Russia can but be aware that a lovely and accomplished countess of the noble and numerous family of Tolstoy is, by birth, a Gipsy, and was originally one of the principal attractions of a Gipsy choir of Moscow. . . . Their favourite place of resort in the summer-time is Marin Rotze, a species of sylvan garden about two versts from Moscow."

These statements are extracted from G. Borrow's work entitled "The Zingari," and published in the year 1843. However, the accounts given of the Russian Gipsy singers by subsequent English and American witnesses, are scarcely less laudatory. For instance, Bayard Taylor ("Travels in Greece and Russia," London, 1859; p. 367) says: "Moscow can boast of possessing a spot for summer recreation the like of which is not to be found in Paris. The Hermitage, the principal resort of the fashionable world, is a remarkably picturesque garden, with a theatre and concert-hall in the open air. On a stage at one end are assembled a company of Russian Gipsies, whose songs are as popular here as the Ethiopian melodies are with us. The Gipsies are born singers, and among the young girls who sing to-night there are two or three voices which would create an excitement even on the boards of the Italian Opera. The *prima donna* is a superb contralto, whom the Russians consider second only to Alboni. She is a girl of twenty-two, with magnificent hair of raven blackness, and flashing black eyes. There are from twenty-five to thirty singers in all, of whom two-thirds are females. A portion only appears to be of pure Gipsy blood, with the small deep-set eyes and the tawny skin of Egypt. Others are bright blonde, with blue eyes, betraying at once their parentage and the immorality of the tribe. The leader, a tall, slender, swarthy man, with a silver belt round his waist, and a guitar in his hand, takes his station in front of the women, who are seated in a row across the stage, and strikes up a wild barbaric melody, to which the whole *troupe* sing in chorus. It is music of a perfectly original character, with an undertone of sadness, such as one remarks in the songs of all rude nations, yet with recurring melodies which delight the ear, and with a complete harmony in the arrangement of the parts. Afterwards, the swarthy soprano sings the favourite *Troika* ('Three-horse Team'), gliding through the singular breaks and undulations of the melody with a careless ease, to which the exquisite purity of her voice gives the highest charm. In the course of the evening there was a dance which resembled in many respects that of the Arab *Ghawazee*, although not quite so suggestive."

The following anecdote is not told here for the first time, but as it tends to corroborate the favourable impressions of the witnesses just quoted, and as it can be given in a few words, it ought not to be omitted.

When the celebrated Italian singer Angelica Catalani heard in Moscow the most accomplished Gipsy songstress of that town, she was so highly delighted

with the performance that she took from her shoulders a splendid cashmere shawl, which the Pope had given her in admiration of her own talent, and embracing the dear Gipsy girl, she insisted on her accepting the shawl, saying that it was intended for the matchless *cantatrice*, which she now found she could no longer regard herself.

This scene must have occurred about the year 1820, when Angelica Catalani visited Russia. The reputation of the Gipsy songstresses in Moscow is therefore of considerably long standing. However, it would be a mistake to accept their performances as faithfully illustrating Gipsy music. Mr. Bayard Taylor's allusion to the so-called Ethiopian melodies is more suggestive than he, not being a musician, probably intended to imply. The negro minstrels met with in some European towns do not accurately represent negro musicians; nor is this surprising, considering that most of them are disguised Britons. In the beginning of the present century, long before the emancipation of the negro slaves in the United States, a primitive four-stringed banjo, a tambourine, and castanets consisting of jaw-bones, were the usual instruments constituting the band which accompanied their songs and dances. These amusements often began towards evening and lasted until late in the night. Slaves who distinguished themselves by their musical accomplishments would not unfrequently obtain permission from their master to travel through the country, in order to perform in the streets of towns and wherever they could find listeners willing to recompense them. For this permission they had generally to pay daily a dollar to their master. Moritz Busch ("Wanderungen zwischen Hudson und Mississippi," Stuttgart, 1854) relates that in the Northern States he met with several musical negroes who thus succeeded in realising a sum which enabled them to purchase their liberty. Frances Anne Kemble, the distinguished actress, who evidently possesses a keen appreciation of the beauties of genuine national music, describes the musical performances of the negro slaves ("Journal of a Residence on a Georgian Plantation in 1838 and 1839," London, 1863; p. 119), and clearly shows that they are different from those which are exhibited by the European imitators. And the English baritone, Henry Phillips, who heard in Macon, Georgia, the musical performances of ten negro slaves belonging to a planter, records ("Musical and Personal Recollections during Half a Century," London, 1864): "Two of them played on a banjo. The way they preluded their songs was diametrically opposite to the representations given us in England by those gentlemen who black their faces, and who, clever as they certainly are, do not represent the mode in which the negroes execute their songs."

Much the same observations are applicable to the Gipsy musicians in Moscow, even allowing that all of them are really of the race to which they profess to belong. No doubt they find it advantageous to conform to the taste of their Slavonic patrons by entertaining them especially with Russian national airs interspersed with some choruses. Although it is impossible to subscribe to G. Borrow's opinion that "the principles of vocal music are better understood by the Russians than by any other nation on the civilised globe," it must be admitted that the Russians, like most Slavonic races, are remarkably fond of singing in harmony. Even the uneducated classes of the people appear to be gifted with an acute susceptibility for this kind of vocal music. When, in the beginning of the present century, during the war with Napoleon I., the Russian soldiers made their appearance in Germany, they surprised the German musicians not a little by singing in four-part harmony. Some of their favourite ditties, thus performed by them, were written

down by the German listeners, and have subsequently been published. Every company of a Russian infantry regiment possesses a choir of from twelve to twenty members selected from the common soldiers, and trained to sing in harmony.

It must soon have suggested itself to the Russian Gipsies, in order to appeal more forcibly to the inherent taste of their auditory, to admit at least some chords into their vocal music executed in public. The passages thus rendered by them are certainly often simple enough, though not always so plain as in the following notation, which was written down from oral communication by a German musician residing in Russia, and published by him in the *Neue Zeitschrift für Musik*, Leipzig, 1836:—

Cheerfully.

My woo-er, he is go-ing pick-ing ber-ries in the wood;

ju, ju, ju, ju! he is go-ing pick-ing ber-ries in the wood.

This unpretending air was sung by an assemblage of Gipsy men and women to accompany a dance, which two of their girls and one lad executed gracefully, moving about rather slowly in the Asiatic manner. Instead of castanets, used by the Spanish Gipsies, they held in their hands little bells, with which they produced tinkling rhythmical sounds. The music appeared much more original than might be conjectured from an inspection of the notation, the three chords of which the harmony consists being accented in a manner so peculiar and varied as to produce an effect strikingly new and exhilarating.

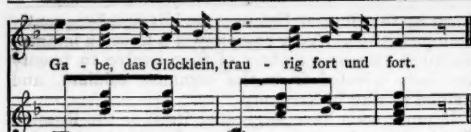
The professional Gipsy singers in Moscow not unfrequently repeat in chorus the last phrase of an air. By this procedure the solo singer has still ample opportunity to introduce into the air embellishments and variations of the theme which may occur to him. As the *Troika*, or "Three-horse Team" (German, *Das Dreigespann*), is, or at least was until recently, one of the most admired songs of these Gipsies, it may interest the reader to see here a notation of it with guitar accompaniment, as it is usually sung:—

Andante.

Hinweg er fährt im leisen Trabe auf eb'ner Bahn von Ort zu

Ort; im Wal-de klingt der Liebsten Ga-be, das Glücklein,

trau-rig fort und fort; im Wal-de klingt der Liebsten



Another reading of this tune, which is said to be in special favour at Moscow, is as follows:—



The subject of the poetry of the *Troika* refers to the sadness of separation of two lovers. It is, in fact, a kind of farewell song, and the words may have contributed as much to its great popularity as the music and the charming singing of the Gipsy girls. German words are here given instead of Russian words, because the latter are comprehensible to but few musicians in Western Europe, and in the Baltic Provinces of Russia the air is actually often sung with German words.

Several songs of the Russian Gipsies have been published which ought to be received with scepticism as genuine Gipsy compositions. Among the *Zehn Russische Zigeunerlieder*, arranged for the pianoforte by Franz Jüllig (Vienna: H. F. Müller), the following specimen is not only sung by the Russian Gipsies, but has been also probably composed by them. At all events, it resembles in its construction two airs of the Wallachian Gipsies, the genuineness of which can hardly admit of a doubt, because they were written down from oral communication by J. A. Wachmann, a German musician many years resident in Bucharest, who has proved himself to be a careful and discerning collector of Roumanian national songs. As the three melodies alluded to are but short, they shall be given arranged so as to render them suitable to be played on the pianoforte. This will not prevent the student's taking notice of the melody only:—

I. "THE DARK NIGHT." (RUSSIA.)



II. "WHEN THE DAILY TOIL IS DONE." (WALLACHIA.)



III. "IN THE GREEN BUSHES, ROGUE, WHAT ARE YOU SEEKING?" (WALLACHIA.)



It may easily be conceived how the simplicity of these tunes invites the Gipsy to indulge in his natural inclination for embellishing the theme with extempore inventions, especially when playing them on an instrument. The inquirer must, however, bear in mind that the songs have a number of verses, and that therefore, in order to obtain a proper impression of the effect of such an air, it is necessary to repeat it uninterruptedly about half a dozen times.

The Wallachian Gipsies, as has been already intimated, are not unfrequently instrumentalists, their little bands, called *Lautari*, consisting of some violins, of a kind of lute called *Kobza*, and of a Pandean pipe, the tubes of which are often placed in a curved direction instead of being in a straight line. They chiefly play the Wallachian national airs. I would gladly give a notation of one of these very beautiful melodies, with indications of the elegant little runs, turns, transient shakes, tremolos, and other ornamental appendages introduced into them by the performers; however, as this manner of treating the theme has been already exemplified in discussing the Hungarian music, it is unnecessary to enlarge further upon it here.

(To be continued.)

PASSING through a back street in London the other morning our attention was attracted by a board nailed against a door, announcing that on the second floor lived "Jones, Musician." Now without wishing to detract from the public estimate of Mr. Jones's artistic acquirements, we came to the conclusion that this "musician's" talents were more usually exhibited outside than inside houses—a surmise which, on inquiry, we found to be correct. It certainly seems strange that whilst a certain amount of knowledge should be absolutely essential before a follower of other arts and sciences can legitimately exercise his powers

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as a means of living, any person who can scrape on a stringed instrument, blow through a tube, or shout out popular songs, should be styled a "musician." True it is that the public acknowledges grades amongst the professors of music; but there can be little doubt that the indiscriminate use of the word we have mentioned tends very much to lower the status of the real artist. An instance of how this term is perverted occurred very recently at a police-office. A chimney-sweep was charged with assault, and on being called upon to state the charge, the complainant said, "Well, your Worship, me and my missus gets our living by the musical profession, and they are sweeps, and always come quarrelling with us." Naturally, the magistrate asked, "What do you mean by the musical profession?" to which the witness answered, "Well, sir, we sings, sir, at races and other places, and we keep ourselves respectable." It is gratifying to find that these members of the "profession" keep themselves "respectable"; but we can scarcely think that, even with this social claim to their regard, "Musicians," in the highest sense of the word, would care to consider them as belonging to their own fraternity. It is of course immaterial what these peripatetic vocalists and instrumentalists call each other; but the want of any definite term to separate them from artists is a sign of the times, and the sooner this is remedied the better will it be for the position of those whose lives are devoted to further the progress of intellectual music in this country.

As we believe that the "Opera of the future" will be a very different composition from many which are now favoured by fashionable patronage, there can be little doubt that the "Opera-house of the future" will also undergo considerable modification. In view of this it would be good that a few of the grievances now existing should be freely stated; and foremost amongst these we may mention that the long time now invariably elapsing between the acts, although perhaps extremely convenient to those who wish to see their friends, is perfectly intolerable to those who wish to hear the music. We are quite aware that this is the last remnant of the old plan of providing an evening lounge for the aristocracy; but we wish to see this last remnant destroyed, because we know that the character of the music invariably reflects the taste of its supporters. Again, it is earnestly to be hoped that those who frequent the Opera should be allowed to dress as they please, and not be dictated to by the lessee. Why "the season" should alter our costume when we are in the same establishment, hear the same works, and listen to the same singers, can only be accounted for by the fact that an Opera-house is only at one portion of the year what the theatre is always—a place of entertainment appealing to all, and not to any particular class. A third point worthy of attention is the abolition of the system by which tickets are bought up by agents and held back until they can be sold at a premium. Under no circumstances should a ticket be enhanced in price either in or out of the theatre, and every place in the house should be numbered and reserved. We know that a large trade would be thus destroyed; but no reforms can be instituted without affecting certain interests; and although we could name many more defects in an institution which is gradually shaking itself free from its old-world traditions, we feel convinced that any lessee who has the boldness to correct even the abuses we have mentioned will be the acknowledged champion of the progress of the Lyrical Drama in this country.

THANKS, we believe, in a great measure to the remarks upon the absurd system of encores which have so constantly been made in the leading musical journals, and also to the spread of "Wagnerian" theories regarding Opera, audiences have become gradually less pertinacious in the attempt to extort from a player or singer a second performance of a piece; and many Conductors, even when such demands are made, very wisely refuse to accede to them. But another evil has gradually grown up side by side with the one which is declining; we allude to the habit of "calling on" every artist who has created sufficient effect to deserve acknowledgment. In the concert-room this is now fast becoming an intolerable nuisance—more especially when a vocalist, after singing a deeply religious solo in an Oratorio, is called up to curtsy and smile before the very persons whom she has been presumed to impress with her earnest delivery of the sacred text—but it is impossible to conceive anything more destructive to the dramatic continuity of an Opera than the recall of a vocalist who has left the stage after an impassioned scene, or the sudden cessation of the work, for the purpose of overwhelming a petted singer with applause. To see a mad *Ophelia*, after she has been drowned, come forward to smirk and pick up bouquets is bad enough; but, at all events, the curtain has fallen, and the action of the Opera is not therefore impeded. What shall be said, however, in defence of a practice which separates *Marguerite* from *Faust* in the midst of their love scene, until she has sufficiently acknowledged the applause of the house, or brings the tenor out of his prison in the *Miserere* scene of "Il Trovatore" to stand bowing over the footlights as long as a demonstration in his favour can be heard? It may be said that vocalists will not allow this concession to their vanity to be abolished; but surely if a Conductor can stop the system of encores, in spite of the singers, he can exert his power in reforming another abuse, and we sincerely hope therefore that some decided action will speedily be taken in the matter.

It is a maxim with those who cultivate a literary style never to use a foreign word when an English one will do as well. Were this maxim generally acted upon out of literature we should not say *encore* when we wanted a piece played or sung again, a coffee-house would not be called a *café*, an evening assembly would not be termed a *soirée*, every English dish in a bill of fare would not be translated into French; and the waiter who once told us that he did not know what "Jambon de York" signified unless it "meant ham," would, with his numerous fellow-sufferers, be relieved of an intolerable load of responsibility and trouble. An important reform, too, would at once be effected in music-titles, and English people written for in their own language. "L'amour," for example, is a very pretty word, but translated into the vernacular it is, to us at least, even prettier; and it would be gratifying to find that this much-worked monosyllable on the title-pages of instrumental as well as vocal music were restored to the position from which it has so long been banished. Our own Sterndale Bennett's three sketches "The Lake, Mill-stream, and Fountain" have become popular with their homely British title; and why should not other composers follow the example of one whose pride it was to cling as an artist to the land of his birth? May we not also suggest that "Madame" is not an English prefix to a name, and remind those of our native vocalists who use it that "Mrs. Billington" held as high a reputation in her day as any "Madame" amongst our countrywomen does at the present time? It has been said, too, that it is absolutely necessary

when singing on the Italian operatic stage to disguise the fact of being English by birth; but Miss Annie Louise Cary, an advertised *débutante* this season at Her Majesty's Theatre, retains the name by which she is known in America, and neither Mr. Sims Reeves nor Mr. Santley, during their engagement at the Italian Opera Houses, appeared to be ashamed of their native country.

In the remarks which appeared in our May number upon the establishment of a "Society for the Regulation of Street Music and the Suppression of Street Nuisances," we suggested the desirability of eliciting some expression of public opinion upon the matter before any active measures were taken. To a certain extent this suggestion has been already acted upon, for in a recent letter to a morning contemporary one of the aggrieved has graphically described the misery inflicted upon him from 9.5 in the morning until 7.5 in the evening by various peripatetic instrumentalists; and as at the last hour named he "went out to dinner," we may be left to imagine that in what he tells us is "one of the best and most expensive streets of the West-end" the distracting noise of which he complains was steadily continued until a late period of the night. We regret that space will not allow us to transfer his record of the Concert to our columns, but the items "Brass band for twenty minutes—two organs—Punch and Judy—organ drawn by donkey and ground by man without legs—bagpipes—organ with two babies attached—organ played by an 'Old Soldier'—hurdy-gurdy and monkey—brass band at one end, organ at the other," will convey a tolerably good idea of the spirit with which the performance was kept up, especially as scarcely a quarter of an hour elapsed between the items of the programme; and we have omitted several "organs" which were manipulated by grinders without any marked characteristic. Unless some champion in the cause of street music should speedily appear, we certainly think the newly formed Society will be perfectly justified in endeavouring to suppress such an intolerable nuisance altogether. Places, however, should be appointed where good bands can be periodically heard; for many who would willingly go to listen to music may very decidedly object to having the music brought to them.

JOHN CURWEN.

THE intelligence of the death of Mr. John Curwen, on May 26, must have been received with regret, if not with surprise, by a large circle of devoted friends, and by many who, though not personally acquainted with him, have been influenced by his writings. He was born at Heckmondwike, in Yorkshire, in 1816. The story of his life is that of the growth and spread of the Tonic Sol-fa movement, with which his name is inseparably connected. Mr. Curwen was educated at Coward College and University College, London. He began active life as an assistant-minister in the Independent Church at Basingstoke. In 1841 he left for Stowmarket, and it was at this time he visited Miss Glover's school at Norwich, and there caught the idea of the system he afterwards elaborated. At a conference of Sunday-school teachers at Hull, in 1841, he was charged with the task of finding out the simplest way of teaching music. Not feeling satisfied with the results of the current methods, he developed Miss Glover's plans, and published a new "Grammar of Vocal Music." Partial failure stimulated him to actively lecture, teach, and write. He founded the journal of the movement, *The Tonic Sol-fa Reporter*, and, animated by a noble desire to show the people how to sing, he rapidly drew around his cause numerous enthusiastic disciples. He not only invented a method and improved a notation which, whatever its merits, is at least teachable and learnable by the average mind, but with great force of character he created a movement, an organisation, which set thousands of teachers at

work. His most ambitious work is that entitled "The Commonplaces of Music," and the more important of his other writings are "How to Observe Harmony," "The Standard Course," "Musical Theory," and a valuable work on the art of teaching entitled "The Teacher's Manual." All these books are distinguished by an exceptionally methodical arrangement of facts. The last years of his life were devoted to the formation and establishment of the Tonic Sol-fa College, whose membership is founded on the certificates which, with far-seeing judgment, Mr. Curwen very early instituted with a view to secure thorough and uniform teaching. The ultimate result of his labours Time, the great solvent, will decide. Mr. Curwen's system has undoubtedly laid strong hold of the elementary schools of the country, and perhaps of even a larger and freer field in great voluntary movements and innumerable choral societies. His personality will long be a tradition and an influence among his numerous co-workers.

MUSICAL ASSOCIATION.

"THE LYRICAL DRAMA."

ABSTRACT OF A LECTURE BY PROFESSOR MACFARREN.

At the last meeting of the Musical Association (7th ult.) Professor Macfarren gave an address on "The Lyrical Drama." Dr. Macfarren commenced by remarking that when he first undertook to speak on this subject he had an idea that he might bring before the members of the Musical Association many unfamiliar facts in connection with a most—possibly the most—important branch of musical composition; but in the interval there had appeared in Mr. Grove's "Musical Dictionary" the beginning of an article on "Opera," which anticipated many of the novelities he might have advanced, setting them forth in a most clear, instructive, and interesting light.

The Professor next referred to the familiar objection that, as mankind do not sing their sentiments, the dramatic representation in music is wholly artificial and apart from nature, and observed that being artificial constituted it a work of art, apart from nature in so far as it is not a *fac-simile*, but true to nature in so far as it is the heightening of the realities of ordinary life. It is the province of art to heighten and brighten, to embellish and beautify the facts of nature. If a work of art were to be limited to the realities of the world, a looking-glass might stand in place of a picture, a police report in place of a tragedy, and music would drop out of being entirely; but it is in a picture, as distinct from the reflection in a mirror, that one sees nature through the mind of an artist. It is in poetry that we can enter into the feelings of man through the representation of an artist's imagination, and music expresses those feelings more forcibly than words can utter them, more delicately, more intensely; and if the hearer have the perception which can rise to the fullest power of the work addressed to him, he may find in musical expression the grandest presentation of the feelings of man. The drama holds the mirror up to nature; music is that mirror, with such spectral phenomena as show nature in a beautified aspect.

The lyrical drama is the most ancient form of dramatic representation, it being attested that Æschylus composed the music for his own tragedies. That these were musical throughout there can be no doubt. The dialogue was chanted or intoned on some prearranged order of musical tones, and the choruses set to more formal music. The identity of poet and composer was not continued in the case of subsequent Greek tragedians.

The principle of the Greek drama was continued in Christian times in a very remarkable and signal instance. Gregory of Nazianzus wrote a tragedy upon the Greek model embodying the story of the Divine Passion, in which chanted dialogue was interspersed with choruses. The genealogical descendant from this drama of the fourth century is the Passion Play as given at Ober-Ammergau, save that the musical element has dropped out of the play, and the dialogue is spoken instead of intoned; subsequently to the tragedy by Gregory in the Miracle Plays and Mysteries there was always incidental music—but not music connected with the action.

In the fifteenth century Enrico Isaaco wrote music for a drama on the subject of "Orfeo," but little or nothing of

the musical merits of this work has reached us. In the English drama, subsequently to this, music was introduced episodically; but with such seeming necessity for the satisfaction of the audience that not a few instances can be quoted where personages are brought on the scene for the purpose of singing their song, and not to fulfil any incident in the story or take any part in the action. Example—the two *Pages* in the fifth act of "As You Like It." More directly connected with the action of the scene is the music of the *Witches* introduced in "Macbeth." This music, with the doggerel text to which it is set, was previously in the play of "The Witch," by Middleton, from whence it was transplanted entire into the great tragedy of our greatest poet.

The lecturer next traced the influence of the Renaissance upon the foundation and growth of the modern Opera, bringing to notice many workers in this wide field, and dwelling somewhat more at length upon Monteverde, whose celebrity was due not alone to his skill as a composer, but more by his introduction of some important new and wide-reaching principles in musical theory. Monteverde's "Orfeo" (1608) is a highly remarkable work. It employs a large number of instruments, aims to declaim the words, and portray the dramatic situation, distinguishing the several characters the one from the other. It is further remarkable as giving the oldest extant attempt at what we now call an "Overture." A most remarkable piece is this prelude comprising nine long bars directed to be played through thrice, and entirely consisting of one chord of C from beginning to end.

Giovanni Battista Lulli, a born Florentine, went to Paris at the age of thirteen as page to a Princess, but because of his ugly face and awkward manners he was thought unfit for his position, and driven into the kitchen to act as scullion; here he so entertained his fellow-servants by his performance on the violin that his fame rose until he was called to take part in the music of Louis XIV.—a separate band of twenty-four violins (which Dr. Macfarren supposed must have included the bass-viol as a branch of the violin family) was appointed for Lulli to teach and write for. One result of this was that when Charles II. returned to his throne in England he also set up his royal band of musicians, also consisting of twenty-four, with John Banister as its leader.

The influence of the ballet upon French Opera was touched upon, as also the effect of the Cantata as employed by Carissimi, Stradella, and others on the growth of the declamatory style of music.

Turning to the Opera in England mention was made of the remarkable and important fact that the first Opera in England was represented in the time of the Commonwealth, by the express licence of Cromwell, granted to Sir William Davenant for performance in Rutland House, Aldersgate, of an Opera in five acts called the "Siege of Rhodes." Besides this being the first English Opera, there is another remarkable circumstance connected with it, that in the principal character, *Ianthe*, the first female performer that ever was heard on the English stage sustained a part—Mrs. Coleman, the wife of Dr. Coleman, who composed the music of one of the acts. Thus from the Puritan time in England dates the opening of the English Opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

Directly after this appears Purcell on the scene. In his youth—nay, his youth was all his life; he died young, but he was in freshest blossom throughout his entire career; but in his earliest days he wrote an Opera, "Dido and Æneas," which was on the Italian and French model, being entirely sung throughout. Later he wrote for the public theatre ("Dido and Æneas" having been composed for a private school), and there the so-called Operas were spoken dramas interspersed with music. In this fact there is much to be regretted for art, since whenever there is, in the scanty materials afforded him, any opportunity for dramatic painting, for personal characterisation, or for illustration of the scene, Purcell grasps this with a master-hand that might well have manipulated the material of an after age.

Shortly after the time of Purcell's birth appears Reinhard Keiser, who produced an immense number of Operas which

had great success in Hamburg, and afterwards in Berlin. In Hamburg, as director of the theatre, Keiser engaged Handel to play in his band—Handel while holding his place among the second violins still had opportunity to convince the world of his dawning power as a composer, for there in Hamburg he wrote his first Operas.

The principle upon which the Opera had first been instituted now began to degenerate. The art of the singer had greatly advanced; the power of execution, of rendering florid passages with a volubility that seems now almost incredible, since all but unattainable, made it necessary for the composer of an Opera to insert pieces for vocal display rather than for dramatic propriety. The dramatic action became a matter secondary to the exhibition of the different qualifications of the singer.

In Handel, and others whose names pale under the brilliant lustre of his, we find the power of dramatic characterisation, a different class of music and form of phrase and idiom assigned to the several persons in the drama; and we find this, which seems to have been a new element, the combining several persons, with their individual characters, in one composition. Thus, in "Acis and Galatea" there is a trio where the lovers utter their words of tenderness to one another, while the *Cyclops* expresses his rage that *Acis* stands between him and his monstrous love. "Semele" and "Jephtha" each contain a quartet in which the four personators are strongly individualised.

The Professor next passed to a consideration of Gluck, who began his career as a writer of Italian Operas—reciting the whole story in dry recitative—arias being inserted according to the prevalent plan. Gluck attained great celebrity, and was invited to write for the King's Theatre, in London. Here he supposed that, his works being unfamiliar, a *pasticcio* would supply all that was necessary; he therefore adapted a collection of pieces from several of his other Operas to a new text, but the work produced small effect. This brought upon Gluck the conviction that music, to fulfil its highest function, must be written for and written to the situation in which it is presented. Gluck pondered this new view for many years, although in its novelty it was but a revival of the treatment of the dramatic element in music. He met with a poet, Calzabini, who entirely agreed with him in this perception of dramatic propriety, and wrote for him and with him, and into his very thoughts, the text of the Opera of "Alceste" (Vienna, 1767). It was an extraordinary change from what had been heard before, and met with great success. Gluck, thus encouraged, sought the great resources of the Paris theatre, where he produced his "Iphigénie" with success that fully realised all his desires.

Mention was next made of Piccini, whose Opera "La buona Figliuola" affords specimens of long-continued music during a varied action where the characters address one another, where sometimes each sings his own sentiment aside, while others sing theirs; and where this element in lyrical composition is brought to a very high standard. The particular combination of character and continuity of action has, however, its highest example in the masterpieces of Mozart, as in the great finale of "Don Giovanni," in the finale of each act of "Figaro," and in the sextet in the second act of "Don Giovanni." In these examples we may see the utmost to which dramatic art has yet attained; the utmost to which it seems possible human genius can ever reach. The only probability that dramatic music may exceed these examples may be in the choice of a loftier subject than the gallantries of *Don Giovanni* and the intrigues of the Count's valet in "Figaro."

The Professor here spoke of a particular quality in dramatic composition that is much vaunted of late as a novelty of one composer, the *leit motif*, and pointed out how this allusion to a musical idea that has been previously stated has been employed by Beethoven in the first finale of "Fidelio," by Weber in the "Freischütz" and in his "Euryanthe": that the resource is not confined to dramatic music, but is used in sacred music and in pure instrumental composition, quoting examples from Beethoven's Symphony in C minor, from Mendelssohn's first Quartet, and also from the Quartet in A minor by the same composer.

It is now to distinguish between what the French call Grand Opera, and Comic Opera, understanding that the

term comic does not signify, as in ordinary speech, matter for jest, laughter, and fun; but "Comic Opera" corresponds with what was here called "Ballad Opera," or the Opera of the days of Purcell, an Opera in which there is song, but in which much is spoken.

Dr. Macfarren concluded a lecture, of which the foregoing touches but a few of the more salient points, with the remark that the sunshine of the poet draws from that great ocean, the musician's mind, the clouds which reflect its light prismatically broken into countless colours, and which pour their riches to warm, and strengthen, and nourish men's hearts with the wealth of harvest—the harvest of the human mind.

THE HANDEL FESTIVAL.

"TEMPUS FUGIT" is as obvious a fact now as when Latin was a living language, and it is with something of a shock that the recurrence of the Handel Festival makes us feel that three years have slipped away since last the great orchestra at the Crystal Palace was filled with its thousands, in honour of him whom the Italians called the "divine Saxon." Changes have taken place during those three years—changes in the management of the institution, in the *personnel* of the chorus and orchestra, and among the available solo artists. But the institution itself lives on. The individual perishes, the community is immortal; and we thus have an illustration of what some of our teachers tell us is the law of the human race. That the Handel Festival will endure, we hope and believe. Twenty-one years have passed since it took its place among established things, and while very many of those who helped to build it up have fallen away, it flourishes and is strong. As in the past, so, no doubt, in the future, because the creating and sustaining force is admiration for a man whose greatness soars above the power of time, and for a form of art whose roots go deep into human sympathies. In point of longevity the Festival enjoys manifest advantages. Its celebration involves but little preliminary expenditure of time and trouble, while sufficient public support is as much a matter of absolute certainty as anything can be in an uncertain world. With regard to time and trouble, it is no small thing that two-thirds of the programme remain always the same, and that each performer knows so much of his work well enough to dispense with rehearsal. Even the remaining third gives little anxiety—no more than can be set at rest by two brief trials in Exeter Hall. It thus happens that the managers have only to fix their dates, and call their people together, in order to start the machinery that produces the results which every three years astonish even those most familiar with them. The advantage is altogether unique, or only rivalled by that arising from the possession of a theme of which the public never tire, and the use of a name more potent among Englishmen than any other borne by the sons of art. As to the good arising from the Handel Festival there can be no doubt. It displays, and also confirms, the public allegiance to a master absolutely blameless in the character and tendency of his works. Simple, massive, strong, and yet tender, Handel stands like some example of pure Doric architecture which, by the force and beauty of its outline, corrects all inclination to a degenerate taste. The more English amateurs are true to Handel the better for English art. We do not say that his peculiar forms should be copied. They are but as the letter expressing the spirit, and it is the spirit of the master which should remain the chief and permanent factor in the development of our sacred music.

The arrangements for these Festivals were perfected so long ago, and circumstances so rarely demand alteration, that there is little or nothing to say respecting the preparations made for the celebration of last month. It may, however, be of service to remark that the only material change made by the new managers of the Crystal Palace worked badly. These gentlemen should have been careful, seeing the success achieved, to follow in the exact steps of their predecessors. But they are credited with an anxiety—laudable enough in itself—to earn money for their shareholders, and they appear to have thought that the purses of the audience at the public rehearsal would bear a little more than wonted squeezing. So the price of reserved seats was

put up, with results which, we fear, must have been a serious disappointment. Experiments of this sort are always dangerous, because the public are quick to resent interference with privileges that long enjoyment has made them look upon as a right. In the present case, at any rate, they allowed a good many of the reserved seats to remain unoccupied, and the attendance at the preliminary proceedings showed a decided falling off. Other and minor innovations distinguished the action of the Crystal Palace managers, without increasing their repute for wisdom, but upon these we will not comment, believing that in 1883 they will revert to the "ancient lines." The directors of the Sacred Harmonic Society did their share of the work as usual, and the general perfection of their arrangements was such as previous experience had led every one to expect.

The rehearsal took place, in accordance with custom, on the Friday preceding the Festival week, and, likewise following precedent, began with the "Hallelujah" and "Amen" from the "Messiah," after which came nearly all the airs and choruses chosen for the "Selection Day," together with some of the more striking concerted numbers in "Israel." It soon appeared that band and chorus were well up to the mark. In numbers as great and imposing as on former occasions, they showed no falling off in power or skill. Briefly, it was the old *ensemble*—full, massive, satisfying, not so much startling by mere noise as impressive by depth and volume, like the thunder of Niagara, or the "eternal bass" of the sea. Sir Michael Costa, who was received with loud applause, controlled the great host as easily as ever, and would, doubtless, have preserved its order in any emergency. But the thousands gave him little trouble. Their march was steady and their rhythm exact, while the precision with which the parts entered, if not in all cases perfect, gave ample cause for satisfaction. More than one opinion has been expressed as to the quality of the choral tone, some critics feeling, or supposing that they feel, the loss of the sonorous provincial voices. It is true, we believe, that the present chorus contains a larger proportion than usual of London amateurs, but we have not observed any depreciation of quality in consequence. All the parts are full, bright, and well balanced, and that in a measure quite sufficient to acquit the directors of temerity. The soloists who appeared at the rehearsal were Madame Albani, Madame Sherrington, Mrs. Osgood, Madame Patey, Madame Trebelli, Mr. Lloyd, Mr. Rigby, and Mr. Santley, each singing one or more airs from the second day's programme, the only exception being Madame Albani, who, having no share in the "Selection," contributed "Angels ever bright and fair" instead of a song from the "Messiah." All three of the orchestral pieces in the Wednesday scheme were rehearsed—that is to say, the "Occasional" overture, which is a standing feature on these occasions; the Dead March from "Samson," and the first of Handel's twelve Concertos, the second and third being novelties in the Festival repertory. Against their choice we have nothing to urge, but an Organ Concerto, so characteristic of the master, should be made imperative at every celebration.

The weather, bright on Friday, was brighter still on the Monday (the 21st ult.) which witnessed the opening of the Festival proper. Thus invited to a pleasant "outing," amateurs went Sydenhamwards in unwonted strength, the return showing an attendance of 21,534 persons, over 3,000 in excess of the number present at "The Messiah" in 1877. Fine weather had something to do with this result, since there is always a percentage of people whose interest in any given thing melts away under a shower of rain. But making allowance for those who came out to enjoy the sunshine, the magnificent gathering spoke trumpet-toned for the continued power of Handel's name, and the love and reverence with which his "sacred oratorio" is regarded. Sir Michael Costa, on making his appearance for the seventh time as Conductor of the Handel Festival, was greeted with loud cheers, and the proceedings began, in customary loyal fashion, with his well-known arrangement of the National Anthem. This decided any question that may have arisen as to the sonority of the voices and instruments, and the vast audience therefore comfortably settled down to enjoy "The Messiah" music as

it can only be enjoyed once in three years. We need not enlarge upon so familiar a performance, after stating that every number went smoothly from beginning to end. Nothing could exceed the steadiness of the performance. The army of executants moved together, for the most part, with absolute precision, there being no more "raggedness" than was due to the variations of space over which the sound travelled to the ear from opposite points of the wide-reaching orchestra. We may, indeed, characterise this performance as a triumph of discipline, not due to collective drill, since there had been no rehearsal of the music, but to the individual capacity of those engaged. Among the great effects of the occasion the rendering of "Lift up your heads," "For unto us a Child is born," "Hallelujah," and "Worthy is the Lamb," with its gigantic sequel, was conspicuous. These choruses, so truly representative of their composer, took rank as the "sensations" of the day, and excited almost as much wonder as though heard on the Handel Orchestra for the first time. All the soprano airs were taken by Madame Albani, now an accepted oratorio singer of the first rank, and all those for contralto were fortunate enough to have Madame Patey as their exponent. But both the tenor and bass solos were divided, Mr. McGuckin and Signor Poli appearing in the first part, and Mr. Maas and Mr. Santley in the second. The veterans of this group need no praise, but it may be said for Mr. McGuckin that he sang the "Passion" music with due emphasis and expression, and for Mr. Maas that the enthusiasm aroused by his delivery of "Thou shalt dash them," was not out of proportion to its deserts.

Large as was the gathering at the "Messiah," that attracted by the Selection (23rd ult.) was larger; considerably over 22,000 persons being present. This result might have been anticipated, having regard to the eminence of the solo singers and the varied nature of the programme. A better choice of pieces for securing a full audience could not easily have been made, the airs and choruses alike enjoying a reputation adequate even to their undoubted claims. But, looking at the matter in an artistic light, we are compelled to urge that something more ought to have been done in the way of revealing the many Handelian treasures that still remain unknown. Amateurs were, of course, glad to hear the March in "Samson"—not at all a novelty, by the way; the chorus "Blest be the man," from "Joseph and his brethren," and the first orchestral concerto; but these were too few for their just desires. In 1877, the Handel Festival repertory was increased by nine or ten numbers. Why not by nine or ten more in 1880, since it is impossible to object that none were left? This was the soloists' day, and they made good use of it; winning quite their fair share of honours, even under disadvantageous circumstances, and against the competition of a unique *ensemble*. Madame Patti sang "Let the bright seraphim" and "O had I Jubal's lyre," with such brightness of voice and brilliancy of style that an encore of the second air was insisted on and granted. Madame Sherrington, though showing signs of fatigue, gained warm applause for her delivery of "Hush, ye pretty warbling choir," and Mrs. Osgood, who can hardly be said to have made her mark in the Festival, did all that was possible with such a modest air as "Pious orgies." The gentlemen were specially fortunate, Mr. Rigby, in "Call forth Thy powers," followed by "Love sounds the alarm," obtaining a general verdict of approval; as did Mr. Lloyd in "Sound an alarm" and "Love in her eyes." Of Mr. Santley's success in "O voi dell' Erebo" and "O ruddier than the cherry" it is needless to say a word. The choral numbers again made a deep impression, chief honours falling to "Fixed in His everlasting seat"—albeit Sir Michael Costa's *tempo* robbed it of the energy which is not incompatible with dignity—"Let their celestial concerts," the Coronation Anthem "Zadok the priest," "O the pleasures of the plains," "Wretched lovers," the "Nightingale" chorus, and "Envy, eldest-born of hell." The performance of all these, as of others not named, was singularly fine. But in bearing this testimony to excellence, we must not be understood to approve the overloading of the accompaniment with brass and drums. It is possible to make too much mere noise even in the central transept, and Sir Michael Costa gave,

on this occasion, another proof of the fact. The orchestral selections were a distinct source of interest, as well as a considerable relief to the long array of vocal pieces. According to precedent, the "Occasional" Overture made its mark, the imposing finale winning an encore; and probably the solemn effect of the Dead March in "Samson" was a revelation to many present of a power of dignified pathos supposed to be monopolised by the better known movement in "Saul." The Concerto—one of a set of twelve, for orchestra—gave Sir Michael's huge string band a chance of asserting its power and skill, but the work was not heard with much attention outside the ranks of genuine Handel students. To them it gave great pleasure as exemplifying another phase of the master's genius, and as illustrating the style of orchestral music in vogue a hundred and fifty years ago.

"Israel in Egypt" brought the Festival to an end on Friday (25th ult.) with all possible distinction, save that the audience did not appear to be quite as large as on the preceding days. The falling off, if such there was, need not cause surprise. By the last day of the proceedings curiosity has been satisfied, and we should remember that "Israel" has few charms for those who judge a work by its opportunities for solo display. On the other hand the Colossus of Oratorios attracts all who have a feeling for music in its grandest and most sublime development. No connoisseur would miss it on any account, or throw away a chance of hearing its magnificent choruses given on the scale which alone satisfies their demands. A better performance than that of the 25th ult. has never distinguished a Handel Festival. It was not perfect, we admit, and no reasonable person, knowing the difficulties in the way, expected it would be, but perfection was more nearly approached than ever before. This fact had a striking exemplification in "The people shall hear," where Handel disregards the convenience of his singers much as Beethoven might have done. In this chorus, generally so unsteady and ragged, the choir showed a marked improvement, and the effect of the wonderful music proportionately gained. The less exacting numbers went thoroughly well, enthusiastic applause following "He gave them hailstones" (encored), "The horse and his rider," "But as for His people," "But the waters overwhelmed their enemies," and other favourite examples of the master in his most gigantic aspect. To sum up, the choral display on this occasion satisfied the most exigent. It was an achievement justifying Englishmen in making as much boast as befits the modesty imposed on natives of a land which by the general verdict of foreigners is "unmusical." The solos can be briefly dismissed. They were intrusted to Madame Sherrington, Miss Anna Williams, Madame Patey, Mr. Lloyd, Mr. Bridson, and Mr. King, the honours falling to Mr. Lloyd in "The enemy said" (encored), and Madame Patey in "Thou shalt bring them in." At the close of the performance loud cheers were raised in honour of Sir Michael Costa, and by way of mutual congratulation upon the result of a Festival worthy to rank among the best of those given in the Crystal Palace.

The total attendance was 79,643, being 5,519 more than in 1877, and 804 more than in 1874.

HER MAJESTY'S THEATRE.

It is a healthy sign of the times when an Opera-house is crowded, and earnest interest excited by the advent, not of a new singer, but of a new Conductor. The honours showered upon petted vocalists may invariably be accepted as an undoubted proof of the decadence of public taste, and when Herr Hans Richter took his seat to conduct the performance of "Lohengrin," on May 29, we felt that for the first time the attention of the audience was mainly directed towards the general rendering of the Opera, instead of to the manner in which some particular artist would sing his or her portion of it. Herr Richter had already shown us at the concerts over which he presides how thoroughly a Conductor can animate every member of an orchestra with a desire to infuse into his playing the true spirit of the author; but curiosity was awakened to know whether a great lyrical work with which we had become familiar under Italian Conductors would be clothed with new beauties when under the control of an artist who

is not only a countryman of the composer, but his faithful and recognised emissary. The result even exceeded expectation. Of course Herr Richter could only work with the materials placed in his hand; he could not make fresh voices of those already worn, nor compel just intonation where false intonation had so long passed current; but he made the choristers feel as well as sing the music with which they were intrusted; and in spite of certain inherent defects, it may safely be said that never was the meaning of Wagner so clearly revealed in the choral portions of "Lohengrin" as on this occasion, and never were the hearers so deeply impressed with its poetical significance. But although compelled to mention some shortcomings in the choir, we have nothing but praise for the orchestra. Having thoroughly experienced and competent artists only to deal with, Herr Richter evidently felt that in this department at least he could show evidence of his real power, and it is almost needless to say therefore that the exquisite and varied instrumentation of the Opera was not only rendered with the utmost accuracy, but every shade of colour was so minutely attended to that it appeared as if we were listening to a new work. It is true that readings to which we were unaccustomed, especially in the beautiful Prelude, disappointed some who had made up their mind that what they had been in the habit of hearing must be right; but we have the satisfaction of knowing that Wagner's own intentions were in every case fully realised, and cannot but be gratified that Herr Richter, disregarding all precedent, was resolved to assert his independence. The Opera, with the exception of Madame Nilsson's *Elsa* and Signor Galassi's *Telramund*, both of which were worthy of any representation of the work, was only fairly sung. The *Lohengrin* of M. Candidus was somewhat heavy, but he sang in parts extremely well, particularly in the final farewell to his bride; and Mdlle. Tremelli in the part of *Ortrud* displayed her really fine voice to great advantage, her ultra-melodramatic style of acting, however, militating much against her success. The scenery and stage management were scarcely as good as we have been used to at this establishment, some of the effects seeming to be slurred over; and the non-appearance of the *Herald* for some minutes after he had been announced, but for Herr Richter's resolution to continue the accompaniment, in spite of there being no singer, might have proved seriously detrimental to the dramatic action. The Opera was received throughout with the warmest demonstrations of approval; and Herr Richter, both on entering and quitting the orchestra, was overwhelmed with applause.

Mdlle. Lilli Lehmann (the original *Flosshilde* in the Bayreuth performance of Wagner's "Nibelungen") made her *début* on the 3rd ult. as *Violetta*, in "La Traviata," and created a good impression, both by her singing and acting. Her voice is a genuine and pure soprano, and not only has she brilliant and facile execution, but a depth of expression which, even in the most earnest scenes of the Opera, never degenerated into affectation or exaggeration. Signor Benfratelli (who made but small impression on his first appearance as *Manrico*, in "Il Trovatore") was the *Alfredo*, but his style of singing is radically bad, and we shall probably hear but little more of him.

The *début* of Madame Eleanora Robinson as *Leonora*, in "Fidelio," was an event of much interest, for apart from the fact of so decisive a success being but rare, the appearance of a vocalist who, as far as we can now judge, will succeed to the parts left vacant since the decease of Mdlle. Titiens, encourages us to hope for a revival of those Operas for which our light *soprani* are utterly unsuited. With the recollection of some of her excellent predecessors in the character of Beethoven's heroine, we have little hesitation in saying that the new comer most thoroughly fulfils both vocally and histrionically almost every requisite for this arduous part. She has a fine voice, a highly cultivated style, and, unlike many singers we could name, never acts to the audience. Her rendering of the Invocation to Hope at once established her claim to the highest rank as a vocalist; and in the dungeon scene, in spite of a certain amount of nervousness, her dramatic power created a marked effect. In the part of *Florestano* M. Candidus was better—especially in his great scena in the dungeon—than we have been accustomed to hear him; and Signor Galassi's

Don Pizarro was a fine performance throughout. Many of the pieces—particularly the Canon in the first act—suffered from being taken too slowly, but whether this was the fault of the Conductor, Signor Ardit, or the vocalists we cannot positively say. The "Leonora" Overture (No. 3) was given, and redemanded, after the first act, a custom which we should like to see abolished by placing this masterpiece of prelude music before the Opera instead of the weaker one in E major. The success achieved by Madame Robinson in "Fidelio" has been even enhanced by her singing of the arduous part of *Donna Anna* in "Don Giovanni," her reception at once proving how firmly she had, in a short time, secured the highest position with an audience by no means usually disposed to be over-enthusiastic.

The production of Verdi's Opera, "La Forza del Destino," on the 19th ult., need not detain us long, for the music is not remarkably exciting, and Mdlle. Marie Swift, who made her *début* in the principal character, although the possessor of a tolerably good voice, has scarcely acquired the art of using it, and, moreover, the music of the part is generally too high to display the best notes of her register. Her vocalisation in the more subdued portions of the Opera was occasionally extremely good; but on the whole she created little effect, and had it not been for the excellent singing of Madame Trebelli, and Signori Campanini and Galassi, the Opera would have been but coldly received. Though not passionately enamoured of the style of Verdi as displayed in his best Operas, he has at least a distinct individuality; and when, therefore, as in his ultra-melodramatic work, "La Forza del Destino," he tries very hard to be somebody else, we care not for the result of his labours. No doubt the Lessee has some powerful motive for producing this Opera, but we confess to our inability to fathom it. We are pleased, however, to see Boito's "Mefistofele" announced for the 3rd inst.

ROYAL ITALIAN OPERA.

THE genuine success of Madame Sembrich, who made her *début* on the 12th ult. as the heroine of Donizetti's "Lucia di Lammermoor," has been one of the principal events during the past month at the above establishment. It is seldom indeed that we have to award such unqualified praise to a new comer, but the charming quality of her voice, the correctness of her intonation in the passages of dramatic intensity as well as in those demanding the most florid execution, and the ease with which she walks the stage, so thoroughly won the sympathy of the audience that the applause, warm and enthusiastic from the first, positively arrested the performance in one part, and an encore—to the utter detriment of the dramatic action—was unanimously insisted upon. The demented *Lucia* is, however, a part in which it is scarcely fair to judge either a vocalist or an actress; and we are glad, therefore, to record that as the more natural peasant girl, *Amina*, in Bellini's "Sonnambula," Madame Sembrich achieved even a greater triumph on the 24th ult. Both her vocal and histrionic powers had in this work free opportunity for display, and the brilliant music with which this Opera abounds, and the many tender and impassioned portions descriptive of grief at her lover's estrangement from her, received equal justice. Madame Sembrich may now be said to have fairly established herself as a vocalist of the highest rank, and we shall anxiously look forward to her appearance next year. With the exception of the advent of this excellent artist, there is absolutely nothing to record. The same Operas with the same singers drag on the season, and apparently satisfy the subscribers. Herold's "Pré aux Clercs," however, was announced for the 26th ult. (too late for a notice in our present number), and Jules Cohen's "Estella" for the 3rd inst.

THE RICHTER CONCERTS.

So many of these Concerts await present notice that it will be advisable to throw their programmes together and arrange the materials according to class rather than take the performances in order of date. In the closing days of May the fourth and fifth Concerts were given, the remainder occurring respectively on June 3, 7, 10, and 14, with an extra one on the 11th for the benefit of Herr

Franke, who is announced as the "artistic director" of the enterprise. The series was undoubtedly successful in obtaining a sufficient meed of public support. We do not suppose that anybody has made a fortune out of the affair, but as it is understood that the expenses were nearly all covered by a subscription, and as the attendance slowly increased till a crowd came with a rush and filled every seat at the final performance, we shall not be wrong in assuming that the managers had cause for satisfaction with the result, and were led to anticipate with confidence the business of another season next year. Although the Richter Concerts are more German than English their success affords reason for general pleasure. They belong to the higher walks of art where the distinctions of country should not be recognised, and patriotism is merged into a wider feeling. In the face of sham pretensions and unfair preferences an Englishman should stand by his own country and people, but at the same time the question of support or non-support to a really good thing should be decided on broader grounds. If, therefore, the Richter Concerts remain as good as now, and take root among us, the circumstances of their origin, and even their limitation to German performers and composers, fall naturally into the background as of no particular importance.

At each of the Concerts under review, a Beethoven Symphony was given, and took rank as the leading feature of the programme. We have already pointed out the peculiar distinction of Herr Richter's reading of these great works, and it is unnecessary now to insist upon the masterful way in which he brings out their salient points. As far as the light thrown upon them goes, Herr Richter may be said to re-create them, for nothing has interested and astonished connoisseurs more than the apparition in almost every movement of features or combinations either new or invested with a before unsuspected significance. Something of this may arise from the *tempi* adopted by the Viennese Conductor, respecting which a variety of opinions have been expressed, and as to which it is hopeless to look for general agreement. The precise speed of a symphonic piece is often determined by personal feeling with regard to the music, and about this, no more than about taste, can any dispute arise. We incline, however, to agree with Herr Richter when he gives us the Beethoven Allegro at a slower rate than usual. In doing so he is, doubtless, in accord with the Viennese tradition of Beethoven's own practice; and we should remember that there is a constant tendency in this age of strong sensations and general impatience to augment the speed as well as the intensity of music. Assuredly Herr Richter's *tempi* allow of more regard for details than is possible otherwise; and we cannot but think that such movements as the first Allegro in the third, seventh, and ninth Symphonies gain dignity and power under his hands. It cannot be said that the performance of the Symphonies was always up to the same mark. That of the "Pastoral," for example, fell much below anticipation, while we have often heard the "B flat" (No. 4) and "F" (No. 8) as effectively rendered. On the other hand the "C minor," the "A major" (No. 7), and the "Choral" were splendid performances, more than worthy of Herr Richter's reputation, and absolutely astonishing, having regard to the quality of the orchestra. For it should be remembered whenever praise is given to these doings, that the Viennese Conductor had to deal with a band by no means first-rate. Even in London the supply of really great players is limited and for the most part monopolised by the operas and other permanent musical institutions. Herr Richter was required, therefore, to do as he best could with "leavings," and such continental artists as it was possible or convenient to bring over. The result showed how superior an able workman is to his tools. By dint of consummate skill and power, Herr Richter produced with second-rate means an article of, in many respects, first-rate excellence. The performance of the Choral Symphony was naturally looked upon as a supreme test of the Conductor's greatness, and on its account such a crowd assembled that the seating capacity of St. James's Hall proved inadequate to the necessary accommodation. But it was worth while standing to hear the orchestral movements of Beethoven's greatest work played with so much perception and such clear expression of their meaning. The vocal part of the Symphony was, as usual, the weak

point. The chorus, trained by Mr. Frantzen, performed their task in a manner which, if rough, was ready, but the quartet, or rather some members of it, left a good deal to desire. It consisted of Mdle. Hohenschold, Mdle. Friedländer, Signor Candidus, and Herr Henschel. Looking back upon the performance of the "glorious nine," the most severe critic must admit great cause for congratulation. If not perfect in details that depended upon individual players, it was marked by many high qualities that helped largely to raise the standard by which hereafter the rendering of these works will be judged.

Among other works of accepted classical rank given at the Concerts now noticed were Beethoven's "Emperor" Concerto, the solo played in no very exceptional style by Herr Barth, of Berlin; Schubert's unfinished Symphony in B minor, which we have heard to greater advantage at the Crystal Palace; Brahms's Symphony in D (No. 2)—a very excellent performance; Bach's Concerto in D minor for two violins (Herren Franke and Schiever) and small orchestra; and Mozart's Symphony in G minor, the performance of which was as remarkable as that of any work throughout the series.

Modern music cannot complain of neglect by those responsible for drawing up the programmes. It has, however, been urged by the admirers of Wagner that too few of his works were allowed a place. Into this question a good many considerations enter, and, on the whole, we are disposed to think that the managers exercised a wise discretion. They are seeking to establish an institution rather than to carry on a propaganda certain to excite opposition and involve sacrifice. It is incumbent upon them, therefore, mainly to occupy ground on which all parties more or less agree, and to move from it only by way of exceptional action. This they did in the season just passed. Even as matters stood, Wagner was not left out in the cold. His "Kaisermarsch," "Tannhäuser" Overture, and Introduction and Closing Scene ("Tristan und Isolde") were played in the course of the last four Concerts; and, looking at the small number of orchestral pieces from his pen which are available, this is not an unfair proportion. Modern music was further represented by Liszt's Symphonic Poem, "Die Hunnenschlacht," first heard in this country not long ago at the Crystal Palace; Saint-Saëns's Pianoforte Concerto in C minor (No. 4), the solo performed in brilliant style by the composer; and a Concert Overture in D minor by Herr Henschel, who should have produced something illustrative of his present ability rather than of what it was ten years ago. All things considered, we do not see how the programmes could have been drawn up with more fairness towards a number of conflicting claims.

We have only to add that, in special acknowledgment of Herr Richter's high merit and valuable services, a banquet was given in his honour on the 2nd ult. at St. James's Hall, a goodly number of persons eminent as professors or amateurs attending. The proceedings were of a very cordial nature, and the guest of the occasion must have felt, if ever, that he had come amongst friends. For next year's Concerts a most attractive prospectus has been put forward. It includes the Choral Symphony, as before, and also the great Mass in D and the music to "Egmont," thus fully representing Beethoven's genius. Schumann's "Manfred" is also promised, along with Mendelssohn's complete music to "A Midsummer Night's Dream." Excellent!

HIGHBURY PHILHARMONIC SOCIETY.

THE Concert given by the Highbury Philharmonic Society on Monday evening, May 31, at the Highbury Athenæum, was really an event of wide importance, for a work of considerable proportions, composed expressly for the occasion by Dr. Bridge, was performed before an audience containing many eminent professors. The heroine *Boadicea*, the subject selected by the able organist and sound writer for musical treatment, never fails to interest the scholar, and never appeals in vain to the imagination and patriotism of Britons. The bravery and adversity, the triumph and defeat, the hope and despair, the life-struggle and death of an historical character, which happily shines out to us through the darkness

of ages by means of the illuminating pen of Tacitus, these are themes fit for poet and composer. The story, as told by the librettist, opens with a feast held by Roman soldiers in celebration of victory over *Boadicea*, who flies for council and aid to the Druids, and from whom she receives encouragement to incite and lead her people to revolt. The Briton's call to arms is treated with contempt by a Roman *Centurion*, who shows his disdain for foes, and his recklessness in danger, by indulging in singing the glories of mighty Rome. The battle, fatal to British liberty, drives the heroic queen to suicide—death being preferable to the disgrace of becoming a prisoner, led out to deck the triumphal entry of the victor into Rome. The women of her tribe lament her tragic end, but comfort comes as in Gray's "Bard," in hopeful prediction of Britain's greatness, and eventual triumph over conquering enemies. The librettist has succeeded in clothing the story, so full of incident and emotion, in adequate language. The lines are free and flowing, and are besides admirably adapted for vocalisation. Some trifling faults are occasionally perceptible. For instance, in No. 3, *Boadicea* speaks of "the stormy night, When wild beasts couch, . . ." which is immediately followed in No. 4 by the *Druid* saying "Behind the clouds hath sunk the day, The wild beast lurks to seize his prey," a similarity of utterance that gives an impression of feebleness or momentary forgetfulness. Apart from a few blemishes of this kind there is nothing but praise to be awarded to Miss G. E. Troutbeck for her excellent verses. In the setting of the poem Dr. Bridge has revealed qualities other than those previously manifested by him. Well known hitherto as a sound contrapuntist, he has now shown himself to be the possessor of adequate and natural expression. The Cantata is divided into twelve numbers, each having a distinct form, and detached from the others. Discarding the modern notions, which dispense with compactness of outline and symmetry of proportion, Dr. Bridge adheres to the system practised by the great masters of old time, who built up their musical fabrics by an artistic succession of solo, choral, and instrumental pieces. If anything, the composer of "*Boadicea*" has detached the parts too rigidly for modern custom; but what is a loss in continuity is perhaps a gain in clearness. The Overture is constructed skilfully, and the happy use made of subjects afterwards heard in Nos. 6, 8, and 12 reveals not only excellent workmanship, but also artistic power. The choral numbers all have appropriate themes and masterly treatment; but the Dirge (No. 11) is certainly the most noteworthy, for the lament of the women over the sad fate of their heroic queen is touching in its tenderness as well as attractive by its quaintness. The tenor solo (No. 8) is a broadly phrased melody, and, sung as it was by Mr. Maas, who seemed to revel in its exalted accents, it made a great impression on the audience. If we are not mistaken, the singer and composer were both in their youth choristers in Rochester Cathedral; and their conjunction upon this occasion must have afforded them particular satisfaction and pleasure. The part of *Boadicea*, allotted to a soprano, has many powerful passages, and the selection of Miss Annie Marriott to undertake it showed discretion, for the young artist demonstrated she had both the physique and mental capacity to do it justice. Probably Dr. Bridge felt some degree of hesitation in setting music for the Druidical high priest—for has not Mendelssohn in the "Walpurgis Night" elevated that character far above the possibility of rivalry? However, the composer of "*Boadicea*" has steered clear of plagiarism, and has written vigorous and dignified strains. The part was well adapted to Mr. Hilton's voice, and it would have been more effective than it was had the singer been more decided in his conception of the differences that exist between scales of the major and minor mode. The contralto music was efficiently rendered by Mrs. B. McKay. The choruses were given with accuracy—the ladies especially deserve commendation for their singing in the dirge. The band, excepting the "wind instruments," performed their important duties fairly well. Dr. Bridge, who conducted, was, at the termination of his Cantata, applauded to the echo. A miscellaneous second part, which concluded the evening's entertainment, gave the performers other opportunities to gain distinction.

MR. GANZ'S CONCERTS.

THE *début* of Mr. Herbert Reeves, son of the famous tenor, took place in St. James's Hall, at the Concert given under Mr. Ganz's direction on the 12th ult., and very naturally excited a good deal of interest. So seldom does an artist in retiring from public life leave his child to represent the family talent and honours, and so anxious were admirers of the father in this case to know whether he had transmitted his ability as well as his name, that the Hall filled with well-known professionals, *dilettanti*, and amateurs, whose friendly spirit was as obvious as their excitement. Everybody desired success for the young beginner, and felt perfectly ready and willing to strain a point, if need arose, in order that a triumph might be secured. So marked a demonstration could not have been other than grateful to Mr. Sims Reeves, as showing the firm hold he has gained upon public favour in a way much more significant than that to which he has all his life been accustomed. Mr. Herbert Reeves, now about twenty-three years old, had resided in Milan for some time under the care of Signor Lamperti, and between his return home and his formal *début* afforded no chance of estimating the powers he had acquired. Beyond what rumour said, therefore, none present in St. James's Hall knew anything about the young tenor. The more eagerly on this account was his appearance scanned and his first bars anticipated as he stepped upon the platform amid encouraging cheers. He is remarkably like his father in figure, features, and bearing. Even the little mannerisms of the elder are reproduced by the younger as a natural result of the hero-worship with which success so great might well inspire so near a relative. All this is by no means to Mr. Herbert Reeves's disadvantage. It heightens the interest of his presence, and keeps alive an expectation that similarity will by-and-by assert itself in more essential respects. We may take for granted that the *débutant* felt very deeply the ordeal through which he was passing, and under circumstances of such a trying nature it would be wrong not to make a liberal allowance for defects. Upon his right to be so indulged, however, Mr. Herbert Reeves had no occasion to fall back. He made, within the limits imposed by circumstances, a success that warrants his well-wishers in continuing to regard his career with hope of ultimate and far greater well-doing. His first song was "Alma soave" from Donizetti's "Marie de Rohan," his second, "Refrain thy voice from weeping," a pathetic air in Sullivan's "Light of the World," and his third Schubert's "Ave Maria," so that he essayed his powers in opera, oratorio, and ballad, and endured a comprehensive test. The result proved that he had been well trained, and that he can sing not only like a vocalist but as an artist. His phrasing is admirable, his expression touching and unaffected, and his intelligence marked. But, while thus endowed in intellect and feeling, the young tenor lacks at present the necessary strength of voice. His upper notes want roundness and volume, while the middle and lower ones, though partaking of the father's quality, are somewhat deficient in power. It is probable that the voice will expand as time goes on, and by help of judicious culture, which fact was doubtless present to the mind of the audience when they applauded after each of his efforts and made him repeat the "Ave Maria." We need not point out that Mr. Herbert Reeves's immediate career will be followed with keen interest in the hope of witnessing a fulfilment of the promises warranted by his first appearance.

The orchestral selections at the Concert under notice were Weber's overture to "Euryanthe," the "Italian" symphony of Mendelssohn, and a descriptive piece, "Kermesse," the work of a young Frenchman, M. Benjamin Godard, whose exuberance of expression and prodigality of colour will doubtless abate as time goes on. M. Joseph Wieniawski played Liszt's Fantaisie Hongroise in the spirit demanded by that work, and Herr Hugo Heermann introduced the Violin Concerto by Goetz which he had previously performed at a Crystal Palace Concert.

LONDON MUSICAL SOCIETY.

A THOROUGHLY appreciative audience assembled at the Concert of the above Society on the 17th ult., at St. James' Hall. The programme was exceedingly interest-

ing, Cherubini's Requiem in C minor, which commenced the performance, although one of the composer's finest works, being but little known to the general public. The profoundly religious feeling throughout this Requiem renders it perhaps scarcely suitable for a concert-room, but the listeners on this occasion were by no means of that "mixed" character demanding an equally "mixed" selection of works; and Cherubini's music was heard throughout, therefore, with the deepest interest. The Requiem is entirely choral, "as though," Mr. Joseph Bennett truly says in his Analytical Notes, "the composer shrank from connecting so deeply religious a work with any individuality;" and under the experienced guidance of Mr. Joseph Barnby, every movement was so finely given as to create a deep impression, one or two of the numbers being however taken faster than we have been accustomed to hear them. The careful manner in which Mr. Barnby has trained the choir is deserving of every praise; and the applause, appropriately subdued during the performance of the work, was most enthusiastic at its conclusion. The Requiem was followed by a bright and charmingly instrumented Overture by Schubert, "Des Teufel's Lustschloss," played for the first time in this country. An early work, being written when the composer was in his seventeenth year, the Overture evidences in parts a certain crudeness of construction; but it is full of dramatic power, and the themes are melodious and skilfully treated. The performance of the piece was excellent throughout, and its reception warrants us in believing that it will not be allowed again to slumber. Henry Smart's Cantata "The Bride of Dunkerron" concluded the Concert; the principal vocalists being the Viscountess Folkestone, Messrs. Charles Wade and Frederick King; and although it is perhaps scarcely customary to criticise amateurs, we cannot help bearing testimony to the excellent and refined singing of the soprano, and also to the efficient manner in which she was supported by the other vocalists. It is gratifying to find that this melodious and dramatic composition is at length obtaining the recognition which we claimed for it on its production at the Birmingham Festival of 1864. We are certainly slow in acknowledging the merit of new works in England, and more especially when they are the productions of our own countrymen; but the "Bride of Dunkerron" is so thoroughly representative of the genius of its composer, that it requires only to be heard to be appreciated; and there can be little doubt that, after its excellent performance by a Society which refuses not to acknowledge talent from whatever country it may come, the work will now take its true position in the world of art. Both the solo and choral portions of the Cantata were most carefully rendered, and the applause throughout was warm and enthusiastic. Mr. Joseph Barnby conducted the Concert with his accustomed skill and judgment.

MR. HENRY LESLIE'S CHOIR.

THE last Subscription Concert of the season, on the 2nd ult., attracted a large audience. An excellent selection of part-music was given by the Choir, every composition being so exquisitely rendered as to increase our regret at the approaching dissolution of so fine and perfectly trained a body of vocalists. Sullivan's "O hush thee, my babe," Leslie's "Flax-spinner," and Josiah Booth's "It was a lover and his lass" (an excellent and highly effective composition, given for the first time), were enthusiastically encored; and there can be little doubt that a large portion of the audience would willingly have heard many other pieces a second time. We must also mention as one of the attractive items of the programme Leslie's new part-song, "The golden year" (from the volume of Songs of Alfred Tennyson set to music by various composers), which was carefully sung and warmly applauded. Miss Mary Davies, Miss Orridge, Mr. Barton M'Guckin, and Mr. Santley contributed vocal pieces; the last-named artist giving two songs by Maud V. White, "To blossoms," and "Montrose's love song," which were most cordially received. Two extra Concerts have also been given, the first, on the 19th ult., introducing Mdle. Renz, who sang fairly well the solo portion of Mendelssohn's "Hear my Prayer," and the second on the 24th, when Mr. Sims Reeves, Mr. Santley, and Mr. Herbert Reeves sang, the

last-named artist fully sustaining the reputation gained at Mr. Ganz's Concert. The part-music at both these Concerts, it is almost needless to say, was well selected and given to perfection. The "Grand Festival Concert," bringing to a conclusion the organisation of the Choir, is announced for the 12th instant.

HAMPSTEAD CHORAL SOCIETY.

THE second and last Concert for the season of this recently formed Society was given at the Vestry Hall, Haverstock Hill, on the 27th of May, before a large and appreciative audience. Henschel's setting of the 130th Psalm, "Out of Darkness," which commenced the programme, was rendered with commendable care and due attention to the devout and hopeful feeling of the text, the choir, especially in the chorus "I wait for the Lord," evidencing the result of painstaking and systematic training. Mendelssohn's "Judge me, O God," was also an excellent specimen of part-singing, the balance of tone being particularly observable throughout; and so decided was its effect upon the hearers that an encore was insisted upon. Gade's Cantata, "The Crusaders," was also given, and with a success which shows that even with a pianoforte and harmonium accompaniment the varied dramatic colouring of the composition can thoroughly command the admiration of musical listeners. The principal vocalists were Miss Lillian Bailey, Miss José Sherrington, Miss C. Squire, Mr. Vernon Rigby, Mr. Frederick King, and Herr Henschel. In addition to the important works mentioned, songs were contributed by Miss José Sherrington and Mr. Frederick King, and Beethoven's "Moonlight Sonata" was played, with his well-known intelligence and executive power, by Mr. Willem Coenen, who also conducted the Concert. The accompaniments were excellently played by Miss Amy Gill (pianoforte), and Mr. H. M. Higgs (harmonium), both of whom evidenced the effect of careful and earnest practice with the Choir.

PHILHARMONIC SOCIETY.

THE seventh Concert of the season on the 9th ult. contained no novelty; but G. A. Macfarren's Overture to "St. John the Baptist" was a welcome item in the programme, as showing not only that so masterly a work receives due recognition, but that its merits are not ignored from the fact of its composer having been born in England. Herr Scharwenka's performance of Beethoven's pianoforte Concerto in E flat was scarcely what could be termed a highly intellectual reading of this fine composition. Certainly no fault could be found with the pianist's executive power, yet knowing the talent existing immediately around us, we could not but wonder that artists from foreign lands should be so diligently and persistently sought for. Beethoven's Symphony in C minor was, on the whole, better played than we have been accustomed to hear it by this Society, and Mendelssohn's Overture, "Isles of Fingal," received an exceptionally fine performance. The principal vocalists were Miss Mary Davies and Mr. A. L. Oswald, who sang in place of Mr. Walter Bolton (indisposed), and was much applauded for a careful rendering of "Sei vendicata assai," from "Dinorah." Mr. W. G. Cousins conducted, as usual.

FESTIVAL OF THE GUILD OF THE HOLY STANDARD.

THE Military Guild of the Holy Standard, an Association formed a few years since for the furtherance of Church principles in the Army, held its Annual Festival on Tuesday evening the 15th ult., in St. Paul's Cathedral. The Guild, being of recent growth, has not hitherto attempted a Service of so elaborate a character as that of the present occasion, but the success which, we are happy to say, crowned the efforts of the management this year will doubtless embolden them in the future.

The Service Book which has been compiled by Mr. F. B. Baker for military festivals merits, *en passant*, a word of praise for the care which has evidently been bestowed upon it; the instructions to say the whole of the introductory portion of Divine Service on a low monotone, and to avoid any use whatever of harmony till after the words "O Lord open Thou our lips" (in which, by the way, Mr. Baker is at one with the Gregorian Association), cannot be too strongly urged.

Besides the organ, at which Mr. C. Warwick Jordan presided, sixteen members of the excellent band of the Coldstream Guards—namely, two clarionets, two bassoons, four cornets, four trombones, and four drums—lent their aid, and gave a military character as well as an invaluable support to the whole Service; we were also glad to see several red coats peeping out, like scarlet cassocks, from under the surplices. The Canticles, as well as the special Psalms, were all taken to Gregorian tones; and a simple anthem was selected in Farrant's "Lord, for Thy tender mercies' sake." During the offertory the hymn "Soldiers of the cross arise" was sung to Sir George Elvey's well-known tune "St. George," and in several of the verses some clever free accompaniments for the wind instruments, written by Mr. Warwick Jordan, were used, which, while greatly heightening the effect, did not obscure the voice-parts nor deter the congregation from joining. After the Bishop of Bedford's sermon came a solemn Te Deum (Marbeck's), and the Service concluded with the processional hymn "Onward, Christian soldiers," sung to Barnby's tune, between each of the verses of which the drums beat four distinct roll-beats, amidst dead silence, producing an effect not easily to be forgotten by the hearers. Mr. Spenser Nottingham was the Conductor.

At the Royal Institution, on Friday evening the 28th of May, Mr. Francis Hueffer lectured on "Musical Criticism," the lecture having regard chiefly to English musical criticism. He presumed his audience were in a certain sense musical critics, but he would not say they were good critics. There were many functions of criticism which they were infinitely better able to fulfil than any writer. Indeed, if the public only had courage to show what they thought of a singer, player, or composer in spite of the reputation he might have established in foreign parts, a great many things would be impossible which now might be witnessed every day. However much weight a criticism might have, judicious applause, or hissing, or significant silence was much more felt by performers. When foreign singers praised our kindness, they perhaps often meant our ignorance. Culpable leniency had led to the establishment of fixed customs, one of which was the encore nuisance. At a ballad concert this mattered little, apart from the fact that most entertainments of that class were much too long without such repetitions. It was less excusable to repeat a single movement of a sonata or a symphony, for that implied a want of reverence towards the composer. A sonata or symphony was an organism the component parts of which were carefully balanced by the writer to produce a harmonious impression. If one of the movements was repeated this was naturally disturbed. The encore nuisance was even more insufferable in an opera. The lecturer then proceeded to speak of the professional critic, saying that his task was that of an interpreter as well as a censor. In the former capacity he was the communicating link between the aspiration of the artist and the receptivity of the public. It might be supposed that the original inherent force of art would strike any one of itself. No doubt in its simplest form art would do so, but it was also a growth of ages and the result of many minds. Musical compositions, as well as literary, belonged to different periods, and contemporaries frequently failed to recognise genius. In all ages great composers met with exactly the same objections—one touch of Philistinism made the whole world kin. Here the sphere of the critic came in to herald genius and pave its way. Schumann was instanced as one who hit a happy medium in his criticisms, and it was mentioned that he was one of the first to recognise the merits of Chopin, Berlioz, and William Sterndale Bennett. Writers of music were not, however, the best critics, and when Schumann became a great composer and the head of a school he lost much of his catholicity of judgment. Another office of the musical critic was that of censor and general monitor. That was a very disagreeable one, because the irritable race of musicians did not like to be censured. Critics, in fact, were held responsible not only for their own sins, but for the sins of their predecessors for five generations before them. One of the most violent critics was Weber, the composer of "Der Freischütz," who bitterly attacked Beethoven. Those who had judgment to discern and courage

to declare new genius were almost as rare as that genius itself. But that there have been such men at all times was proved by the fact that the great composers became famous frequently during life, or at least shortly afterwards, and not only in their own land, but far away, where only the Press could carry their fame. English critics were not ill-natured, but, on the contrary, like the non-professional, were much too lenient. The critic, at all hazards, should speak decidedly. If artists thought themselves ill-used they could appeal to the supreme tribunal, the public. The public could applaud in spite of what they read in the newspaper, if they thought there was unjust treatment. Mr. Hueffer concluded by saying that there had been a great rise in musical taste of late in this country, caused, perhaps, by the efforts of conscientious writers who treated musical matters in the Press. To improve matters further and eradicate evils which still existed lay with the public. They must study earnestly, and insist that those who spoke to them in print should speak competently and conscientiously. In that case English musical criticism would soon be what political criticism in English journals now was—the first in the world. The lecture was frequently applauded during its delivery.

In few places is the musical progress of this country more clearly visible than in Oxford; for during the last Summer Term two oratorio performances of the first grade and no less than six College Concerts have been given. At half of the College Concerts a most laudable attempt has been made to improve on the ordinary miscellaneous programme by the production of a short Cantata. Gade's "Spring's Message" was performed at Worcester, Massenet's "Narcissus, an Antique Idyll," at St. John's, and Gadsby's "Lord of the Isles" at Queen's. Madrigals formed the main attraction of the programme at Magdalen, and care had been taken to select specimens which are rarely heard in the present day. Other deviations from the beaten track of songs, glees, and part-songs were the "Rosamunde" music of Schubert at St. John's, the "Cosi fan tutti" overture of Mozart at Queen's (played by an orchestra at each College), and Haydn's Quartet No. 67, at the Queen's Concert. Lastly, the performers were, on the whole, as satisfactory as the music they performed. The choruses in "Israel in Egypt," in the Sheldonian Theatre, were finely rendered; and though the choral portions of "The Creation," which were given shortly afterwards in the same place, were sung by a smaller choir, the soprani at least were not unsuccessful. The Queen's men and Magdalen men merit especial mention, the former for their success in the difficult recitative choruses in the "Lord of the Isles," and the latter for their rendering of the madrigals. Two gentlemen named Tuckwell, one at Pembroke and the other at Queen's, were the best basses, and the same colleges exhibited that musical rarity, good amateur altos, in Messrs. Tower and Davies. Two tenors named Anstice and St. Patrick also deserve favourable notice, and a Magdalen man carried off the honours by a really beautiful rendering of Beethoven's "O'er the purple-crested mountain." The University also possesses at least one accomplished pianist in Mr. Cumberlege of Pembroke. To sum up, Oxford has had eight Concerts during the Summer Term, any one of which would have been "an event" in many towns of the same size; and, as a rule, taste and skill have been shown throughout in the selection and performance of the programmes. The existence of such a state of things at a University where so many of our upper and professional classes are being trained is assuredly one of the fairest auguries for the future of music in England? The general features of the concerts here summarised took place at the following dates and places: "Israel in Egypt," May 5, Sheldonian Theatre; Worcester College Concert, May 12, the College Hall; St. John's College Concert, May 27, the College Hall; Keble College Concert, June 1, the College Hall; Pembroke College Concert, June 3, the College Hall; Queen's College Concert, June 4, the College Hall; "Creation," June 7, Sheldonian Theatre; Magdalen College Concert, June 9, the College Hall.

M. SAINT-SAËNS, in conjunction with M. Musin, gave afternoon Concerts at the Steinway Hall on the 1st and 10th ult. The programmes on both occasions were of a

Give thanks unto the Lord.

July 1, 1880.

ANTHEM FOR ALTO SOLO AND CHORUS.

Psalms cxviii. 1, 5, 29.

Composed by WILLIAM JACKSON, Jun. (Masham).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.
♩ = 92.

Moderato.

Sw. 8 & 16 ft.

Ped.

p

O give thanks un-to the Lord, for He is

p

O give thanks un-to the Lord, for He is

p

O give thanks un-to the Lord, for He is

p

O give thanks un-to the Lord, for He is

p

Gt. 8 & 16.

senza Ped.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line. The piano accompaniment includes a pedal point in the left hand and a melodic line in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

cres.
good, for He is good, give thanks, give thanks un-to the

cres.
good, for He . . is . . good, give thanks, give thanks un-to the

cres.
good, for He is good, give thanks, give thanks, give thanks un-to the

cres.
good, for He is good, give . . thanks, give thanks un-to the

Ped.

f
Lord, for He is good, for He is good, for His mer - cy en -

f
Lord, for He is good, for He is good, for His mer - cy en -

f
Lord, for He . . is good, for He is good, for His

f
Lord, for He is good, for He is good,

p Ch. 8 ft.

p
- dur - eth, en - dur - eth for ev - er, en - dur - eth for ev - er, for His

p
- dur - eth, en - dur - eth for ev - er, for His mer - cy en - dur - eth, en -

p
mer - cy en - dur - eth for ev - er, for ev - er, en - dur - eth, for

p
for His mer - cy en - dur - eth, en - dur - eth for ev - er, en -

Gl.

mer - cy en - dur - eth for ev - er, en - dur - eth for ev - er, en -
 - dur - eth for ev - er, for His mer - cy en - dur - eth for ev - er, en -
 ev - er, for His mer - cy en - dur - eth, en - dur - eth for ev - er, en -
 - dur - eth for ev - er, for His mer - cy en - dur - eth for ev - er, en -

- dur - eth for ev - er, for ev - er and ev - - - er.
 - dur - eth for ev - er, for ev - er and ev - - - er.
 - dur - eth for ev - er, for ev - er and ev - - - er.
 - dur - eth for ev - - - er and ev - - - er.

SOLO. (ALTO VOICE.) *cres.*
 I call - ed up - on the Lord . . in dis - tress, and the Lord an - swer'd
Ch.
p Sw. *Ch.*
Ped. with Fl. 8 ft.

me, I call - ed up - on the Lord in dis - tress, I

call - ed up - on the Lord in dis - tress, I call - ed up - on the

Lord in dis - tress, and the Lord an - swer'd me.

CHORUS. *mf*
O give thanks un - to the Lord, for He is

CHORUS. *mf*
O give thanks un - to the Lord, for He is

CHORUS. *mf*
O give thanks un - to the Lord, for He is

CHORUS. *mf*
O give thanks un - to the Lord, for He is

mf Gt.
senza Ped.

The musical score is for the hymn "O Give Thanks Unto the Lord." It is written in G major (one sharp) and 4/4 time. The score includes a vocal line and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and a more active melody in the right hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The tempo is marked as "senza Ped." (without pedal). The score is divided into a main section and a chorus section. The chorus is repeated four times. The piano part includes markings for "cres." (crescendo), "p" (piano), "mf" (mezzo-forte), "Ch." (Chorus), and "Gt." (Guitar). The vocal line includes lyrics in italics.

good, for He is good, give thanks un-to the Lord, give thanks un-to the
 good, for He . . is . . good, give thanks un-to the Lord, give thanks un-to the
 good, for He is good, give thanks un-to the Lord, give thanks un-to the
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most interesting nature, for they included several compositions of the gifted Frenchman which are but little known in this country. The proceedings on the 1st ult. commenced with a Sonata for violin and piano, by G. Fauré. Concerning this work it would be perhaps wise to defer positive criticism to a future time; enough that on the first hearing the Sonata appears somewhat hazy and indistinct. The subjects, though pleasant in themselves, apparently lead nowhere, and the feeling on listening to them for the first time is one of dreamy uncertainty. The last movement, however, appears far in advance of its predecessors in point of merit. The entire Sonata received justice at the hands of MM. Saint-Saëns and Musin. The most enjoyable item of the programme was undoubtedly the "Variations" for two pianos, on a theme by Beethoven, played by the composer, M. Saint-Saëns, and Madame Monigny Remaury. When performed for the first time in England, at one of Mr. Ganz's Orchestral Concerts a little while back, the arrangement created a great effect upon connoisseurs, by reason of its delicacy and appropriateness of treatment; and this impression is more than ratified on closer acquaintance. The duet was magnificently played, the charming variation in semiquavers (molto allegro) being rapturously encored. At the conclusion of the fascinating work the executants were recalled with acclamation. M. Musin brought his agreeable tone and elegant phrasing to bear on a "Gavotte" for violin, by Corelli. Madame La Baronne de Caters Lablache was the vocalist, and sang most artistically an aria by Saint-Saëns, "D'Etienne Marcel." The second Concert opened with a Trio in F, performed by MM. Musin, Libotton, and the French composer. This has been heard several times in London, and is assuredly deserving of a wide popularity, the Andante and Finale being simply charming. Although there may not be any very great depth of thought in the Trio, yet its brightness and cleverness no one can dispute. The rendering, replete with refinement and taste, had no doubt much to do with its success. The Suite for violoncello and piano formed a great contrast to the foregoing, for anything more wearisome and tedious it is difficult to imagine. Though exceedingly long there is scarcely a passage to be found which either chains attention or evokes admiration. Madame Sacconi performed a Fantasia for the harp with good effect; and Mrs. Osgood added to the interest of the Concert by contributing songs in her most winning manner.

MR. J. PROUDMAN'S Annual Concert was given in the Holborn Town Hall on the evening of the 9th ult., when the spacious and handsome new room, so admirably adapted for musical gatherings, was filled by an audience more disposed to avail themselves of everything offered for enjoyment than to cavil at any shortcomings. From a musician of Mr. Proudman's experience a deviation from the too usual form of programme, generally consisting of detached pieces, was naturally expected; and congratulations should not be withheld for the choice made of a complete work to form the mainstay of the Concert—a work so interesting for novelty and subject as the "Ode to Hope," set to music by Mr. J. Thomson. The libretto, containing thirteen numbers, is not by any means too long, yet the didactic character of the excellent lines seems to impart a sense of undue protraction. If the author had been pleased to have thrown the subject into a dramatic form, then diversity of treatment might probably have diverted the tendency to monotony. The poet, now cheerfully, and now seriously, treats of Hope, the ever-abiding, but, alas! never satisfying friend to man. The enchanting voice is, in the verses, shown to be delusive to the young and gay, and the bright dreams are seen to change into dreary realities, until Hope herself becomes "lost in endless ecstasy." The composer in setting the theme has selected with judgment the soprano and bass voices for solo duties; but he has reserved his full force for the chorus, and there cannot be a doubt that the audience recognised and approved of the design, for the choral numbers received by far the greatest applause, especially No. 4 and No. 6, which were excellently rendered. No. 10, "Rise, heavenly vision," is treated somewhat after the manner of Handel, in which the composer is scarcely so happy as in the free and more modern style adopted in other portions of his work. Mr. J. Thomson received every

encouragement from his audience to prosecute his studies in composition; and certainly the merits in the "Ode to Hope" lead one to cherish the idea that the dulness which pervades it is rather in consequence of the character of the words than in the qualities of the composer's music. By an unfortunate orchestral arrangement the performance was more than once imperilled. The Conductor was so placed that he could not be seen by all his forces, and this will account for the want of precision observed between the organ and piano, as well as the indecision in the unaccompanied quartet. Mr. Proudman must see to these matters on future occasions.

At the recent sale of Messrs. Metzler and Co.'s music copyrights the large prices obtained for many of the works are worthy of note. The following were purchased by Mr. Frank Chappell, who will continue to carry on the business of Metzler and Co.: Hemy's "Royal Modern Tutor for the Pianoforte," £3,010; Borrow's "The murmur of the stream," £208; H. Walker's "The British Lion," £168; Fontaine's "Swing song," £736; "The Musical Bijou Collection," £123; Blumenthal's "When we are parted," £57 15s.; Cecil's "I hear thee speak of a better land," £51; Clay's "Shades of evening," £36 17s.; W. R. Dempster's "A doubting heart," £74 15s.; V. Gabriel's "Ruby," £418 10s.; V. Gabriel's "Weary," £115; V. Gabriel's "When sparrows build," £390; Offenbach's "Breaking the spell," £116 11s.; Gounod's "Bethlehem," £117 16s.; Gounod's "Ring on, sweet Angelus," £180; Raff's Suite in B flat for Piano, £246 15s.; Benedict's "Brides of Venice," £181 18s.; Gounod's "Irene," £196 18. 6d.; Hatton's "Come, live with me," £35; Miss Lindsay's "Apprenticed," £52 10s.; Cramer's "Vocal Gems," £367; Miss Lindsay's "Queen Mary's prayer," £43 15s.; C. Pinsuti's "The swallow," £123 15s.; Smart's "By the blue sea," £66; A. Sullivan's "The Chorister," £556 10s.; A. Sullivan's "My love beyond the sea," £48 2s.; A. Sullivan's "O mistress mine," £90 15s.; A. Sullivan's "Orpheus with his lute," £209; A. Sullivan's "The willow song," £67 10s. *Part-Song Magazine*, £110 10s. (Trimmell); Madame Dolby's "Marjorie's Almanac," £56 19s. (B. Williams); Spark's Twenty Marches for the Organ, £61 12s. (Trimmell); Offenbach's "Rose of Auvergne," £49 7s. (Trimmell); Gatty's "Little songs for little voices," £76 10s. (Trimmell); V. Gabriel's "Only," £193 4s. (Ashdown and Parry); Robinson's "Organist's Friend," £189 18. (J. Williams); Gounod's "The guardian angel," £105 (B. Williams); H. Clifton's "Jones' musical party," £60 (B. Williams); Molloy's "Told in the twilight," £49 15s. (J. Williams); Molloy's "The bird and the cross," £35 (J. Williams); C. Pinsuti's "Bedouin love song," £114 15s. (Ashdown and Parry); C. Pinsuti's "I heard a voice," £136 (Ashdown and Parry); Roeckel's "A laddie so shy," £41 6s. (B. Williams); Smart's "Tom Hardy," £75 7s. 6d. (J. Williams); A. Sullivan's "Sigh no more, ladies," £47 5s. (Ashdown and Parry). The sale occupied six days, and realised upwards of £16,000.

THE first of three Pianoforte Recitals, announced by Herr Bonawitz for the past month, took place on the evening of the 9th ult., when an important programme was presented. The whole series was entirely devoted to the pianoforte works of Beethoven, and the initial performance included the Sonatas, E flat major (Op. 7), A flat major (Op. 26), Appassionata (Op. 81), "Les adieux, l'absence et le retour," and E major (Op. 109). The interest of the audience was increased by the pianist undertaking to play the five works, and indeed the fifteen sonatas which form the series, from memory. Not that such a feat is any novelty, for Mr. Hallé, Herr von Bülow, and many other masters of the keyboard have from time to time shown their independence of the score. Indeed almost every new-comer seeks to establish the fact that his task is learnt by heart. At present the inquiry whether the custom is good or not, whether the price paid for freedom from the book is not sometimes too great, need not be canvassed; but the student, however, should be apprised of the necessity of cultivating the memory. In Herr Bonawitz a good example of mnemonics was found. Never once did the pianist loose his hold upon the varied subjects and the multitudinous complications of the themes. By this it

must not, however, be understood that the mechanism was irreproachable. The readings also were not always instinct with life; but it must be remembered that it is a difficult thing to sustain alone the interest of an audience for two hours without relief, and probably some present felt that a change of subject, although it were a descent in merit, would supply a resting-place for the performer, as well as give ease and repose to the minds of the listener. Herr Bonawitz has been on a tour with Herr Joachim through Italy, Austria, Hungary, and other parts of the Continent, during which it appears he reaped golden opinions from the public and the press, treasures he will certainly not imperil by playing in this country.

MR. J. R. PLANCHÉ, who died on the 30th of May, at the age of 84, famed as he was as a dramatic author and as an authority upon all matters connected with costume, would scarcely have claimed notice in a musical journal, had he not won the sympathies of all who advocate the adaptability of English words to the lyrical drama, by the charming libretto which he supplied to Weber for the Opera of "Oberon." Compared with the verses to which, unfortunately, much popular music has been wedded in so-called English Operas since that time, the real poetical thought to be found in many parts of "Oberon" is undoubtedly of a high character; and we cannot but regret that the talents of the author were not secured by composers of our own country who were desirous of proving that music is degraded when allied with senseless doggerel. It may also be said that he prepared a libretto for Mendelssohn, which, however, he did not accept; that he wrote words for "The Vampire" of Marschner, and for the songs in "The Brigand," one of which, "Gentle Zitella," created an extraordinary sensation, and realised a large sum to the publisher; and that he was the author of many of the words of Sir Henry Bishop's *Glees*, &c. Another piece, "Spring, Spring, gentle Spring," to music by Rivière, attained an enormous popularity; and this, with other songs, was written for the spectacular drama "Babil and Bijou" when Mr. Planché was in his seventy-sixth year. The veteran author enjoyed a civil-list pension of £200 a year; but this did not prevent his working on in the duties of the office which he held—that of *Rouge Croix Pursuivant*, at the College of Arms—until a very short time before his death; for although his physical health had latterly given way, his strong mental powers and genial nature remained to the last; and his loss, both as an earnest artist and a kind and generous friend, will be long and keenly felt.

MISS MELVILLE's first *Matinée Musicale* took place (by permission) at Queen Anne's Mansion on Saturday afternoon, the 5th ult., when the young artist was assisted by Misses Ellicott and Elmslie, Madame Bolingbroke, Signor Fabiani, Messrs. Ben Davies, Sauvage, Frank Quatremaire, and Henry Pope, the pianists being Madame Eugene Oswald and Miss Bessie Richards. The programme, containing twenty-seven pieces, was made up principally of excerpts from operas. Such a choice on the part of the singers is perhaps in one way to be commended, but at the same time doubt must be expressed as to whether it is prudent for young and inexperienced vocalists to overreach themselves by attempting arias and scenes at present placed far above their means. The power is not given to every one, however clever in other branches of the vocal art, to conquer the difficulties of those arduous and lofty themes. A feeling of this kind could not but have been experienced by the listener when Miss Melville was singing Weber's "Softly sighs," for the lady's voice, admirably adapted as it may be for many other kinds of music, is scarcely equal to an enterprise demanding exceptional qualities and powers. Madame Bolingbroke, whom we are always glad to meet in the concert-room, sang with true expression "Oh, that we two were maying" (Gounod), which was redemanded with loud applause. Mr. Sauvage also was most successful in "Oh, oh! hear the wild wind blow" (Mattei), and responded to the honour of an encore by declaiming the old favourite ditty, "A Friar of Orders Grey." Mr. W. Carter, with several coadjutors, conducted.

MR. W. HENRY THOMAS gave a Concert at St. George's Room, Tufnell Park, on Tuesday evening, the 22nd ult., when a programme was presented which for variety and

taste in selection was above the average. The Concert was what might be termed a complimentary one, being to a great extent promoted by the leading members of the Choral Society which Mr. Thomas conducts. The many admirers of this gentleman's talents in the northern suburb responded to the call with unanimity, and the result was a room crowded with a fashionable and highly appreciative audience. The Concert-giver, in addition to playing with great skill Chopin's *Polonaise* in A flat, for which he was loudly recalled, was represented by two of his own compositions, "Unchanging love," a charmingly written song, and "Waiting the call," both of which were highly effective. In association with Mr. H. Trust, Mr. Thomas played Mendelssohn's *Variations Concertantes* in D major for violin-cello and piano, and also with his brother, Saint-Saëns's *Variations* for two pianos, and Chopin's *Rondo* (Op. 73). Madame Edith Wynne was called upon to repeat both her songs; Miss Ada Patterson was very successful in "Gli angeli d' inferno" (Mozart), and Miss Butterworth's fine voice was heard to advantage in "The sailor's story" (Smart). Mr. Cummings was announced to appear, but was unfortunately prevented from being present. To supply the deficiency Mr. Sidney Tower, besides contributing in capital style "Sunshine and the shade" (Randegger), and "Good night, beloved" (Balfé), sang the old favourite, "The anchor's weighed," in a manner little short of perfection. Mr. Lewis Thomas brought the full force of his well-known powers to bear on "Waiting the call" and the "Midshipmite," in both of which he was encored.

A FUND is in course of being established for the purpose of assisting those deserving pupils of the Royal Masonic Boys' and Girls' Schools who, on completing their course of education, find themselves adrift in the world without friends or means of support. This charitable scheme has already secured high patronage, and, in order to aid the movement, a Grand Bazaar and Fancy Fair is announced for the 29th and 30th ult., and 1st and 2nd inst., at Freemasons' Hall, the whole of the spacious premises in which have been placed at the disposal of the acting committee of management by the proprietor, Mr. Best. The Earl of Lathom, Deputy Grand Master of England, who will be accompanied by the Countess of Lathom, and supported by the Earl of Rosslyn, Past Grand Master Mason of Scotland, and the Countess of Rosslyn, will preside at the opening ceremony, and the Lord Mayor and Sheriffs will attend in state. The programme is a very full one, and includes concerts by Mr. C. King Hall, Mr. Chaplin Henry, Mr. A. L. Tamplin, Mr. S. Lehmeier, Madame Barri-Guido and Herr Schuberth, and Mr. Wilhelm Ganz—the last-named gentleman's being fixed for eight p.m. on Friday, the 2nd inst., and there will be also entertainments, musical, magical, conversational, and dramatic. Among the artists who have kindly promised their services may be mentioned Madame Zaré Thalberg, Miss Minnie Hauk, Madame Marie Roze, Madame Thaddeus Wells, Madame Edith Wynne, Miss Farren, Miss Ada Swanborough, Mrs. Edward Swanborough, Miss Violet Cameron, Miss José Sherrington, Miss Chambers, and Mrs. Keeley. Messrs. Blockley, Theodore Distin, Michael Watson, T. Harper, Montem Smith, Lewis Thomas, Charles Warner, Walter Joyce, Harry Paulton, &c.

MADAME MARY CUMMINGS held her Second Annual Concert at the Steinway Hall on the evening of the 3rd ult., when an attractive programme was provided. The Concert-giver, in addition to taking the *contralto* part in the "Rigoletto" quartet, "Un di si ben," displayed her powers in Rossini's elaborate "Ah, quel giorno," besides contributing "The better land" (Cowen), and "A face in the crowd" (Engel). Successful in all, Madame Cummings' full-toned voice was heard to special advantage in the last-named, a new song by Herr Engel, which was vociferously encored. Mrs. Osgood sang in her best manner "Repose and peace" (Randegger), and a new song, "The time of roses" (Gould). Not to be outdone in the matter of novelty, Miss Marriott introduced, for the first time, "A song of the woodlands" (Treffry), which, however, was not so well adapted to show her capacities as Rossini's music. Mr. Barton M'Guckin contributed Hatton's ever-welcome "Good bye, sweetheart." Mr. F. King had an excellent opportunity of exhibiting his vocal talents in the exquisite air "O casto fior" ("Il Rè

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de Lahore"), and Mr. Walter Clifford was successful in Marzials' rollicking ditty "The three sailor boys." M. Musin pleased by two clever violin solos, as did Herr Engel in a Nocturne for the harmonium. Miss Cowen added much to the interest of the Concert by an effective recitation of "The mountebank." The last soloist to be mentioned is Mr. Charles Hallé, who played to perfection Schubert's Impromptu in B flat. It need not be said the great pianist was loudly encored. Sir Julius Benedict, Herr Ganz, Messrs. Lindsay Sloper, and Mr. W. Carter conducted.

At the Leeds Triennial Musical Festival, which takes place on October 13, 14, 15, and 16, the principal vocalists engaged are Madame Albani, Mrs. Osgood, Miss Anna Williams, Madame Patey, and Madame Trebelli; Mr. Edward Lloyd, Mr. Joseph Maas, Herr Henschel, Mr. Henry Cross, and Mr. Frederick King; Organist, Dr. Spark; Chorus-master, Mr. James Broughton; Chorus Pianist, Mr. Alfred Broughton. The band and choir will consist of 420 performers, under the conductorship of Mr. Arthur Sullivan. The following is the outline programme: Wednesday morning, October 13—Oratorio, "Elijah" (Mendelssohn). Wednesday evening—Part I. Cantata (written for this Festival), "The Building of the Ship" (J. F. Barnett). Part II. Symphony in G minor (Mozart); Overture, "Oberon" (Weber). Thursday morning—Part I. New Overture, "Hero and Leander" (Walter Macfarren); Psalm, "When Israel out of Egypt came" (Mendelssohn); Choral Symphony, No. 9 (Beethoven). Part II. Cantata, "The May Queen" (Bennett). Thursday evening—Oratorio, "Samson" (Handel). Friday morning—Part I. Sacred Cantata, written for this Festival (Arthur Sullivan). Part II. Third Mass (Imperial) (Haydn); "The Song of Miriam" (Schubert). Friday evening—Part I. Overture, "Anacreon" (Cherubini); Cantata, "O Light everlasting" (Bach); Symphony (Raff). Part II. Overture, written for this Festival (Wingham); Orchestral Piece, "La Colombe" (Gounod); Unfinished Opera, "Loreley" (Mendelssohn). Saturday morning—Part I. Oratorio, "The Last Judgment" (Spohr). Part II. Oratorio, "The Creation," Parts I. and II. (Haydn); Finale, "Gloria," from the Utrecht Jubilate (Handel).

The new building of Trinity College, London, situate in Mandeville Place, Manchester Square, was publicly opened to the members and students on the 1st ult. That day being the eighth anniversary of the foundation of the College, the Warden and Council held a *Conversazione*, at which nearly seven hundred persons were present. Amongst those who accepted invitations were Sir Julius and Lady Benedict, Sir Michael Costa, the President of the Royal Society (Mr. Spottiswoode), Dr. B. W. Richardson, F.R.S., Mr. Walter Macfarren, Professor C. J. Plumpton, Dr. Bridge, Mr. G. J. Romanes, F.R.S., Mr. Brinley Richards, Professor Leone Levi, Mr. Lennox Browne, Rev. J. G. Wood, Herr F. Praeger, Dr. Steggall, Mr. Randegger, Mr. F. Westlake, Mr. C. E. Stephens, Mr. Henry Littleton, Mr. A. H. Littleton, Mr. Warwick Jordan, Mr. and Mrs. F. B. Jewson, Miss Oliveria Prescott, Mr. John Francis Barnett, Mr. J. B. Welch, Mr. Alfred Gilbert, &c. The Vice-Presidents who delivered addresses at the formal opening were Mr. W. C. Borlase, M.P., and Mr. Henry E. Rensburg, of Liverpool. The proceedings commenced with a Choral Dedicatory Service, at which the anthem "O give thanks," composed by the late Sir John Goss, President of the College, was sung; and during the evening a Concert of vocal and instrumental music took place, at which Miss José Sherrington, Miss Hebe Barlow, Miss Ellen Marchant, Mr. Frank Ward, the Misses Kenny, and Mr. Charles Fry gave valuable assistance.

A PIANOFORTE Recital was given at Langham Hall on the evening of the 14th ult. by Madame Pinart, a lady who possesses many qualifications requisite for the arduous rôle of solo pianist. Compositions of Beethoven, Chopin, Weber, Thalberg, and Rubinstein were introduced by the fair artist. Considerable delicacy of touch with dexterity of manipulation were manifested, but the display was occasionally marred by inappropriate expression, which was particularly felt in the so-called "Moonlight" sonata. In

association with Herren Schneider and Schuberth, Madame Pinart played Mendelssohn's "Trio" in C minor. A more unfortunate performance could scarcely be imagined. From some reason or other the instruments were out of tune—the violin and violoncello being distressingly flat. Nor was this all, for the execution of the string-parts by the two gentlemen was to say the least uncertain, and the "Trio" was only saved from a positive *fiasco* by the clear phrasing, decisive accent, and accurate playing of Madame Pinart. The last movement, owing to a violin string breaking, was not finished, and at this juncture an apology was made explaining that the hall was hot and the piano sharp. Surely such an unfortunate state of things might have been to some extent prevented, and the audience thereby saved the discomfort of listening to three movements bristling with faulty intonation. Several vocalists appeared, amongst whom Madame Mary Cummings was conspicuous by her capital singing of "Nobil signor." Mr. Carus conducted.

THE second Annual Concert in connection with the Hampstead Parish Church Choir was given at the Vestry Hall, Haverstock Hill, on Tuesday, May 25, under the direction and conductorship of Mr. James Shaw, the Organist and Choirmaster, assisted in the general arrangements by Mr. Charles E. Yates, honorary secretary to the choir. The concert was given in aid of the funds for a summer treat for the choir-boys, and deserved a much larger audience than was present, although it was patronised by the clergy of the church and many of the leading members of the congregation. The first part of the programme consisted of Mr. Joseph Barnby's sacred Idyll, "Rebekah," and the second was a miscellaneous selection of vocal solos, part-songs, and violin and pianoforte performances. The artists were: Vocalists, Miss Emily Spiller, Miss Adeline Cathcart, Mr. Bernard Lane, and Mr. Ernest H. Wadmore; violin, Herr Otto Booth; pianoforte, Miss Luard and Mr. James Shaw. The chorus numbered about sixty voices, including the Parish Church Choir and others, with several lady friends introduced by Mr. Churchwarden A. Bell. The part-songs, including "The rainy day," which the composer, Mr. A. C. Bartrum, accompanied, and "A new year's carol," conducted by its composer, Mr. James Shaw, were exceedingly well rendered and deserve a word of special praise. Miss Luard presided at the pianoforte during the greater part of the evening with her well-known ability.

THE Scottish Choral Society gave an Evening Concert at St. James's Hall on May 29, in celebration of the Queen's birthday. The entertainment, however, was very scantily attended. The choir, some seventy or eighty in number, sang four times in the course of the evening, two of the pieces chosen being from Gadsby's Cantata "The Lord of the Isles," and, unfortunately, it must be recorded that the efforts of the choir, from an art point of view, were not crowned with any great success. The leads several times were either missed altogether or taken up in a hesitating manner. The fine and inspiring solo with chorus, "Fill high the goblet," was especially noticeable for its want of certainty. Miss Mary Davies, heard at her best in two songs, "Duncan Gray" and the "Well of St. Keyne," was compelled to return and sing again in both instances. Miss M. McKenzie also appeared to advantage in "John Anderson, my Jo" and "When the tide comes in," but Mr. Edward Lloyd made the great effect of the evening. A more perfect specimen of ballad singing than this gentleman's delivery of "Oh, open the door" (Burns), cannot well be wished for, and "Once again" was also charmingly sung. In response to an encore Mr. Lloyd substituted "When other lips." Mr. Thurley Beale supplied a hearty rendering of the "Midshipmite," and a youthful violinist, Master J. Payne, gave evidence of considerable talent in a "Fantaisie Ecossaïse." Mr. Richard Latter conducted.

A CONCERT was given by Madame Saintron-Dolby on Thursday, the 17th ult., at the Steinway Hall, at which many of her pupils, past and present, appeared. Madame Saintron-Dolby's qualities as a teacher are too well known to need any comment, but a word of congratulation must be expressed for the continued success of her vocal academy. Each of the young *débütantes* in turn showed unmistak-

able signs of careful and judicious training, and though, of course, all were not equally gifted as to voice, yet in most cases there were good qualities to be commended. To give the programme *in extenso* would serve little purpose; sufficient be it to record the principal successes of the afternoon—of Miss Woodhatch's, for instance, in "Di tanti palpiti." Miss Blackwell displayed her pleasant voice to advantage in "They shall be turned back" (Costa). Miss Julia Wigan and Miss Adela Vernon were warmly applauded, the former for her refined rendering of "Sognai" (Schira), and the latter for her facile delivery of "Ah chi assorta" (Venzano). The second part comprised a cantata for ladies' voices, entitled "Cinderella," by Franz Abt, a composition of a light and agreeable nature, admirably suited to the occasion. The solos were taken by Misses Woodhatch, Fusselle, Franklin, and Frances Carew. Miss Coven varied the proceedings by a finished recitation of "Lost and found" (Hamilton Aidé). Herr Leipold presided at the pianoforte, and M. Sainton conducted with all necessary care and skill.

MR. STEPHEN S. STRATTON, who last season gave a series of high-class Chamber Concerts at the Masonic Hall, New Street, Birmingham, has announced a second series in the same locality, to commence on October 5, the programmes, entirely instrumental, occupying a little under two hours. The principal works to be presented during the season (consisting of six Concerts), will include Mendelssohn's Posthumous Quartet in E flat, a Quartet for pianoforte and strings by Xaver Scharwenka, a Quartet for strings by Cherubini, a Suite for violin and pianoforte (not yet publicly performed in this country), by Carl Reinecke, a Sonata for pianoforte and violin by Edward Grieg, and works by Saint-Saëns and Hermann Goetz. English art will be represented by George Onslow, Alfred Mellon, Henry Westrop, Ebenezer Prout, C. Villiers Stanford, and Charles Edward Stephens. The pianists who will appear are Miss Agnes Miller, Mr. Rowland M. Winn, Mus. Bac.; Mrs. Hale, Dr. C. Swinnerton Heap, Mr. C. J. Duchemin, and the Director, Mr. Stephen S. Stratton. Mr. E. Ward and Mr. T. M. Abbott will occupy the post of first violin and viola at alternate concerts; second violins, Mr. Stephen Blythe and Mr. W. Griffin; and violoncello, Mr. J. Owen. So excellently organised an undertaking unquestionably deserves the warmest patronage and support.

MR. GERARD COVENTRY gave a Morning Concert at St. George's Hall on the 15th ult., when a programme of more than average character was presented to a fairly numerous audience, who by applause, both hearty and continuous, testified their approval of Mr. Coventry's endeavours. Besides being fortunate as a musical caterer, this gentleman was eminently successful in his own immediate efforts, for he received the honour of a recall for his singing of "Oh, that we two were maying" (Gounod). Madame Edith Wynne, by a charming delivery of "The bird and the maiden" (Spohr), and "Pack, clouds away" (Macfarren), showed that she possesses now, perhaps more than ever, the artistic power of making earnest and eloquent compositions acceptable. Miss Hebe Barlow, a young lady with a pure fresh voice, was likewise highly appreciated for the unaffected manner with which she sang "The Kerry dance" (Molloy). Amongst the many pleasing features of the afternoon must be mentioned Mr. Stedman's refined rendering of "My little sweetheart," a new song by Barri. Many words of praise are also due to Madame Coventry for her two pianoforte solos. Mr. Herman Vezin, although prevented by the nature of his selection from giving full scope to his abilities, yet delighted his hearers by his powerful declamation. The Conductors were the Marquis D'Havet Zuccardi and Signor Romili.

A CONCERT was given at No. 6, Inverness Terrace, Bayswater, on Wednesday, the 16th ult., by Mr. B. Luard Selby, who in the course of the afternoon appeared several times in the double rôle of composer and pianist. In the former capacity the Concert-giver was represented by a Suite for violin and pianoforte (in the style of the eighteenth century), and trios for female voices, in all of which the hand of a cultivated musician was perceptible. Mr. Selby was also successful in his pianoforte performances. Miss Maude White, in addition to playing pianoforte solos,

accompanied her own compositions—ably sung by Miss Wakefield. Some little while since songs from this lady's pen were favourably received at the Monday Popular Concerts, and in candour it may be said that Miss White's efforts are worthy of approbation. Pleasant though they be, it is to be hoped that the holder of the Mendelssohn scholarship will soon be known by works of a more elaborate nature. The programme contained many features of interest, amongst which should be mentioned "La belle dame sans merci" (C. V. Stanford), carefully sung by Mr. Thorndike, and "Il canto della sirena" (Rossi. Cav. Lauro) given artistically by Miss Selby.

A MATINÉE MUSICALE was given by Miss Lillie Albrecht on Saturday afternoon, the 5th ult., at 59, Lowndes Square. The Concert-giver was assisted by the following artists: vocalists, Mdles. Frances Brooke, Henriette Whyte, Coyte, Turner, and Antoinette Ubini; Mr. Furlong, Signori Zoboli and Fullar; instrumentalists, M. Sainton and Herr Daubert. Miss Lillie Albrecht, besides appearing in several pieces of her own composition, asserted her powers in Mendelssohn's Prelude and Fugue in B flat (Op. 35, No. 6). In this, as in all her selections, the fair pianist was thoroughly at home. In association with M. Sainton and Herr Daubert, Miss Albrecht played two movements from the "Trio" in E (No. 4) for pianoforte, violin, and violoncello (Haydn). Any composition from the pen of the genial old master is at all times most agreeable, and on this occasion, placed as it was first in the programme, it served admirably to put every one in a happy frame of mind to listen to whatever might follow. Haydn's music received an excellent rendering, a result brought about in no slight degree by M. Sainton's skilful playing. Sir Julius Benedict and Mr. Lindsay Sloper conducted.

THE one hundredth Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 18th ult. The programme included Leslie's Madrigal "My love is fair," Barnby's "Sweet and low," J. H. Maunders' new Chorus "Thor's war-song" (encored), Handel's "Wretched lovers" (encored), Stewart's "Bells of St. Michael's Tower" (encored), Eaton Fanning's "The Vikings," &c., all of which were given in excellent style by the Choir. Beethoven's Choral Fantasia (the pianoforte part well played by Miss Florence Hartley) and Nicolai's Overture "The Merry Wives of Windsor" gave ample evidence of the excellence of the Society's band. The principal vocalists were Miss Agnes Ross, Miss Nellie Dakin, Miss Ellie Marsh, Miss Clark, Mr. Frank Ward, Mr. Arthur Weston, Mr. T. P. Frame, Mr. W. Lloyd, and Mr. Arthur Baxter. Mr. Henry Baker, who is retiring from the post of Conductor in consequence of ill health, is to be congratulated on the success of the concert, and more particularly on the efficiency of the choir. Mr. G. R. Egerton (Assistant-Organist of the Chapels Royal) is appointed Conductor in his stead.

THE one hundred and seventy-ninth Anniversary of the Society for the Propagation of the Gospel in Foreign Parts commenced with a Festival Service at Westminster Abbey, on the evening of Tuesday the 15th ult. Owing, no doubt, to the inclemency of the weather, the congregation was exceedingly meagre, scarcely 200 persons, a mere nothing in the nave of the Abbey, being present. The preacher was the Rev. Canon Butler, Vicar of Wantage, and the musical portion of the Service was undertaken by the choir of the Lay Helpers Association, who sang Dr. Stainer's Magnificat and Nunc dimittis in B flat, and G. C. Martin's anthem "Rejoice in the Lord, O ye righteous," composed for the Sion College Festival of last year. A week later, on Tuesday the 22nd ult., the Lay Helpers Association held its own Annual Festival in the nave of the Abbey, the same setting of the Canticles being employed as in the previous week. On this occasion the anthem was Goss's "I will magnify Thee." At both Festivals Dr. Bridge presided at the organ, and Mr. W. S. Hoyte conducted.

A SERIES of Saturday Orchestral Concerts, announced to commence on November 13, will supply a want long felt in the metropolis, more especially as we see by the prospectus forwarded to us that the programmes will include Symphonies, Concertos, &c., of the classical masters, such works by modern composers as by their excellence are

entitled to consideration, and one important composition by an Englishman at each Concert. The orchestra will be composed of the best available instrumentalists; and it is said that "special attention will be paid to the careful and thorough rehearsing of all music to be performed." The Concerts, although chiefly instrumental, will contain one or two vocal pieces. The Conductor is Mr. Frederick H. Cowen, who deserves every credit for the excellent manner in which he has organised this interesting artistic experiment. Four Concerts only are at present mentioned; but so popular an appeal at "popular" prices will no doubt be sufficiently liberally responded to as to warrant the establishment of a second series, which we trust may not be limited to so small a number of performances.

HERR MAX LAISTNER gave his Annual Pianoforte Recital on Wednesday, the 16th ult., at the Royal Academy of Music, in the presence of a distinguished and numerous audience. Herr Laistner is a pianist of more than ordinary merit, unflinching technique and refined, elegant touch being the special features of his play. The programme included among other well-known pieces by Chopin, &c., the A flat Sonata by Weber, Ballade by Grieg, and Polonaise by Liszt. The Concert-giver was assisted by Herr Ernst Mahr, a young violinist, who introduced himself on this occasion to the English public by an excellent rendering of Bach's Chaconne, and Herr Leu, who played in good style two violoncello solos by Popper. Miss José Sherrington sang charmingly songs by Rubinstein, Schumann, Chopin, and two Lieder by Herr Carl Weber, a young composer, who acted as Conductor of the Concert. The programme concluded with Brahms's celebrated Quintet, played by Herren Laistner, Buziau, Schnitzler, Mahr, and Leu.

MR. CHARLES GARDNER'S fifteenth Annual Concert took place at Willis's Rooms on the afternoon of the 14th ult. It is a feature of the present time that the practice formerly prevalent amongst professors of music, of giving benefit concerts, has to a great extent died out, and it speaks well for the capacities of Mr. Gardner that his annual reunion has not only survived but maintained its popularity. In addition to playing Bennett's charming sketches, "The lake," "The mill-stream," and "The fountain," the Concert-giver brought forward three pieces of his own composition. Songs from the same pen were also introduced by Miss Mary Davies. Miss Helen Meason, Messrs. Cummings, Tinney, Ludwig, Egerton, and Maycock assisted, and fulfilled their several duties in a manner which reflected credit on themselves and gave pleasure to the numerous and appreciative audience.

THE newspaper *Politik* of Prague speaks in terms of the highest praise of a new grand Opera by a young composer, Ladislav Favertal, given for the ninth time at the Boehmische Landes Theater, before a crowded house, on the 5th ult., with the utmost success, the composer being twice called before the curtain after each act, and after the fourth and last receiving an enthusiastic ovation. Bearing in mind that the metropolis of Bohemia has the reputation of containing a population most discriminating and appreciative with regard to music, it may be accepted as a fact that the new Opera is a work of no mean merit. Mr. Favertal has been lately resident in Glasgow, and it may be hoped that some of his works will soon be heard in London.

A CONCERT was given by Mr. W. H. Harper, at the Surrey Masonic Hall, Camberwell, on Monday evening, the 7th ult. The *bénéficiaire*, who was very warmly greeted, played with much success five pianoforte soli, three of which were his own composition. The vocalists were Miss Marion Williams, Miss Caroline Harper, Madame Lansdel-Sims, Miss Helen Heath, Messrs. Albert James, A. J. Thompson, Albert Hubbard and Theo. Distin, all of whom were warmly received. The accompaniments were principally sustained by Mr. Turle Lee. Among the vocal items a new song entitled "Coming back," by Mr. W. H. Harper, met with especial approbation.

WE are glad to announce that music at the Brighton Aquarium will soon be "looking up" in a very special sense, owing to the appointment of Mr. Frederick Corder as

Conductor. The ability of this gentleman is unquestionable. As Mendelssohn scholar he occupied a place of much distinction, and has since given evidence of rare talent. We believe the intention of the Aquarium directors is to increase their orchestra, and raise in every way the character of the work done. Mr. Corder may be trusted with furthering their designs, and he will only need sustained encouragement in order to make the favourite Brighton resort as much a means of musical culture, in its way, as is the favourite resort of Londoners at Sydenham.

A VERY successful rendering of Messrs. Root and Bradbury's popular Cantata "Daniel" was given in St. John's School, South Norwood, on Wednesday evening, the 3rd ult., under the conductorship of Mr. G. Doubell. The principal parts were well sustained by Mr. C. P. Carpenter, Mr. T. Betteridge, and Miss Doubell. The chorus-singing, supported by a small but effective orchestra, was, on the whole, excellent, the final chorus, "Freedom again is bringing," receiving a well-deserved encore. The vicar of the parish (the Rev. W. F. Bateman), in a short speech, thanked those ladies and gentlemen who had so kindly given their services.

IN view of the forthcoming Leeds Festival, Messrs. Novello, Ewer and Co. have in preparation new octavo editions of Beethoven's Choral Symphony and Handel's "Samson." The former work is being edited by Mr. Berthold Tours, who also supplies a new pianoforte arrangement, the version of the words being by Madame Macfarren. Handel's Oratorio will be issued with the curtailments generally adopted, and will thus be a handbook by which the audience can more readily follow the actual performance. Mr. Ebenezer Prout is preparing additional orchestral accompaniments for use at the Festival.

THE third and last Concert for this, the third, season of the North London Philharmonic Society was given at the Athenæum, Camden Road, on Tuesday evening, the 1st ult. The programme consisted of a miscellaneous selection and Dr. Henry Hiles's sacred Cantata, "The Crusaders," played for the first time, with orchestral accompaniment, in London. There was a numerous and well-trained choir. Mr. H. J. B. Dart conducted. The vocalists were Miss Agnes Larkcom, and Messrs. T. P. Frame and J. A. Latta. Violin and pianoforte solos were contributed by Mr. J. L. Kitcat and Mr. A. A. Yeatman.

MR. STANLEY MAYO gave his second Morning Concert at the Hall, Store Street, on Saturday, the 12th ult., when a long programme of vocal and instrumental music was gone through. A high degree of efficiency was exhibited by most of Mr. Mayo's pupils, especially by Miss Agnes Taylor, who gave two songs and a pianoforte solo in excellent style. Mr. Rayner was encored for his rendering of the "Yeoman's wedding song;" Mr. Sadler sang "The Irish emigrant" well, and of the remaining performers Miss Montague, Miss Isern, Miss K. Simbert, and Mr. Franklyn, were the most successful.

UNDER the management of Mr. T. Timewell, the first Promenade Concert of the third series was given before a numerous audience at the Marble Rink, Clapham Road, on Tuesday evening, the 22nd ult. The programme, which was most successfully carried out, was contributed to by Miss Mary Davies, Madame Enriquez, Mr. Vernon Rigby, and Mr. W. Ludwig. The vocal music, which met with warm manifestations of approval, was interspersed with some very praiseworthy performances by a small orchestra, under the *bâton* of Mr. S. Taylor. Mr. T. Barrett acted as accompanist.

WE are glad to learn that the authorities at Westminster Abbey have considered it advisable to supplement the staff of Lay Vicars by the addition of six gentlemen as "assistants." The Abbey Choir will therefore now consist of twenty boys and eighteen men, although only twelve of the latter will be on duty at the same time. We believe that the "assistants" are all of tried experience in Cathedral music, and their addition to the Choir cannot fail to be of advantage to the rendering of the Musical Services in the Abbey.

ON Thursday evening, the 17th ult., an Organ Recital was given by Mr. A. A. Yeatman, at the Church of St.

John the Evangelist, Waterloo Road. The programme included works by Bach, Handel, Mendelssohn, S. S. Wesley, Rheinberger, and Merkel. The organ, which when built was considered one of the finest in London, being somewhat out of repair, a fund has been started for the purpose of restoring it to its former state of efficiency, recitals in aid of which are to be given by various organists every fourth Thursday.

AN Illustrated Catalogue issued by Messrs. Haynes and Company, of Cecilia Hall, Great Malvern, and forwarded to us during the past month, deserves notice for the excellent manner in which the materials are arranged, and the clear directions which it contains on the selection and management of organs and pianofortes. We may also say that the little volume includes a Chronological Table, with an Ecclesiastical Calendar, a Musicians' Almanac and a General Diary, and that the illustrations are extremely well executed throughout.

A SPECIAL Festival Service was held on the evening of Thursday the 10th ult. in the Church of St. Mary the Virgin, Soho, in aid of the Additional Curates' Society. The Canticles were sung to Prout's Service in F, and Mendelssohn's unfinished Oratorio "Christus" formed the anthem. The tenor solos were intrusted to Mr. Ralli Johnston, the principal tenor of St. James's, Clapham; Mr. Geo. Hoare presided at the organ, and Mr. A. W. Sebastian Hoare, the Organist of St. Mary's, conducted.

THE ninth Annual Gathering of the Choirs within the Croydon Church Choirs Union was held at the fine Parish Church of Croydon on the evening of Tuesday, the 22nd ult. Dr. Stainer's Magnificat and Nunc dimittis in B flat, and his anthem "Awake, awake," formed, together with the Hallelujah Chorus, the chief musical features of the Festival. The voices, some 250 in number, were conducted by Mr. F. Cambridge, Organist of the Parish Church.

THE following will act as examiners in the higher musical examinations at Trinity College, London, commencing the 5th instant: Sir George Elvey, Mus. D., organist of the Chapel Royal, Windsor; Dr. J. F. Bridge, Westminster Abbey; Dr. Chipp, Ely Cathedral; Dr. Longhurst, Canterbury Cathedral; Mr. Walter Macfarren, Mr. G. A. Osborne, Mr. George Riseley, Bristol Cathedral; Sig. F. Schira.

ON Wednesday, May 26, at the Annual Social Meeting of the Psalmody Association, Park Church, Highbury, a Concert was given under the direction of Mr. E. Davidson Palmer, Mus. Bac., Oxon., Organist of the church. The programme included Mendelssohn's Thirteenth Psalm and "Hear my Prayer," the solo parts being taken by Miss Palmer and Miss E. P. Palmer. During the evening the organ was played by Messrs. Palmer and Drewett.

THE Members of the Euterpe Glee Club, under the direction of Mr. R. W. Mackway, gave a Concert on Wednesday evening the 12th ult., in the large hall of the Portland Rooms, which was well filled. The glees and part-songs were excellently rendered. Some solos were contributed by members of the Society, and Mr. W. Barrett was highly successful in a flute solo.

WE understand that the classes, &c., in connection with the South London Choral Association, will shortly be held at the Surrey Masonic Hall, Camberwell New Road, which is to be taken at an annual rental of £700. The option of purchasing, for the sum of £8,000, the lease of about ninety years is, we believe, one of the terms included in the legal agreement.

ON May 30 the Clergy and Choir of St. Stephen's, Hampstead, presented their late Organist and Choirmaster, Mr. George Legge, with a handsome album containing their likenesses; and on the 10th ult. the St. Stephen's Church Class presented him with a costly *bâton*, &c. In making these presentations much regret was expressed at losing his services.

THE full list of prize awards has just been received from Sydney, and Messrs. Brinsmead and Sons stand, with two first-class awards and a special certificate, at the head of all the piano manufacturers who exhibited at the Exhibition.

ON Sunday, the 13th ult. (Hospital Sunday), a Flower Service took place at the Parish Church, St. John's, Kentish Town, which was crowded in every part. The Vicar gave a very appropriate address, and the musical arrangements were under the able direction of Mr. John Fimister, the Sub-Organist, who presided at the organ.

THE Annual General Meeting of the College of Organists will take place on Tuesday, the 13th instant, at the new premises of the College, 95, Great Russell Street, W.C., at eight o'clock in the evening. The examination for fellowship will be held on the previous Wednesday and Thursday, commencing at 10 a.m. each day.

SIR FREDERICK GORE OUSELEY, Bart., Professor of Music, delivered a lecture in the Sheldonian Theatre, Oxford, on Saturday afternoon, the 5th ult., to a large and fashionable audience, on the "Old School of Ecclesiastical Music."

MR. RICHARD LEMAIRE, Organist and Choirmaster of Christ Church, Clapham, gave an Organ Recital at the reopening of the Parish Church of Thaxted, Essex, on Tuesday the 15th ult. The programme comprised solos by Handel, Mendelssohn, Smart, and Guilmant, &c.

MR. W. HODGE, Organist of the Parish Church of Lee (St. Margaret's), Kent, has, upon the resignation of Mr. J. Munro Coward, been appointed to the important post of Organist to the Church of St. Anne, Westminster, more familiarly known as St. Anne's, Soho.

MR. FAULKNER LEIGH has been appointed principal Tenor and Director of the Choir at St. Matthias, West Brompton. Mr. Mallett Jones still retains his appointment as Organist at this church.

REVIEWS.

Beethoven's Symphonies critically discussed. By Alexander Teetgen. [W. Reeves.]

THE author of this singular book has not thought it necessary to preface it by any observations upon his presumption in attempting not only to analyse, but to criticise the greatest musical poems ever given to the world; but Mr. John Broadhouse, the editor of the *Musical Standard*, in which periodical the articles now collected into a volume originally appeared, has written a few preliminary remarks, with one of which at least we believe most of our readers will agree: "We do not want Beethoven's music explained, but would rather be left alone with that which we can only feel, but cannot understand while hampered with this 'mortal coil.'" It is true he afterwards says that Mr. Teetgen has only endeavoured to "explain the emotions that the music produces in us"; but when we have given two or three quotations from his book, it will certainly be seen that this assertion can scarcely be borne out by facts. Mr. Teetgen is by no means doubtful of his own powers, and we may say at the outset that he writes invariably like a man who has well thought out his subject, but his powers are by no means equal to the task he undertakes; and when, therefore, after a short dissertation upon the genius of Shakespeare, Dante, Milton, Haydn, and Mozart, as compared with Beethoven, he confidently closes his prefatory essay with the observation, "And now to work," we begin to inquire what are the qualifications of an author who undertakes to tell the musical public all the weak, as well as the strong, points of an inspired genius, to whom we cannot but think he should look up with silent reverence. But when he gets "to work," he shows us at least that he is in earnest. Upon Symphony No. 1 he has much to say. "The Allegro," he writes, "stirs our depths; it fills us with ideas." Very good, but let us pass on: "The ♯ on the chord C E G rather surprises us—we expect a *forte*—but it has original beauty, and makes an harmonious breathing instead of an emphatic utterance. The following in the bass is equally characteristic. As it goes on the passage is powerfully suggestive, especially at the *crescendo* in unison." All this is encouraging, and could the young Beethoven have heard so favourable a verdict upon his humble efforts, he would doubtless have been

highly gratified; but this sunny criticism is only transient, and now comes the cloud: "About the next *motivo* I hardly know what to say. In one mood it strikes me, like many other things, even in Beethoven, as an incongruity; I think, 'Why all at once this pastoral strain in the middle of a warlike defiance?' Such unconsciousness as this is an error. A genius must be an artist as well; and a man has no right to fling the first idea that occurs to him into a piece which is incongruous with the whole. Undoubtedly Beethoven himself sinned here, and not seldom. It is notorious that he tacked on and foisted in pieces which literally had nothing to do with the work as a whole." Now if this means anything at all, it means that the composer knew much less of the true principles of art than his critic; the second *motivo* is "incongruous with the whole"; Mr. Teetgen would not have written it—but then he would not have written many other things that Beethoven has written. The rhapsody upon the "Eroica" Symphony contains several good thoughts, some of which are expressed in really eloquent words; but the sentences are often so strangely inverted, and parenthetical remarks so curiously interwoven, that the force of the language becomes weakened. Take, for example, the following: "Nay, in the second part—those wonderful strokes of genius where the chord of the subdominant (?) is piled on to and clashes against that of the relative minor A—we fancy it vividly depicting 'Nelson falls!' (the true hero, whose pole-star is duty, not pleasure nor ambition), and the unspeakable passage a little further on (in E minor—Beethoven alone capable of it—never dreamt of in the philosophy of his predecessors), suggested his death, or rather, more stupendously, that of the Christian hero when he 'gave up the ghost,' crying, 'Finitus est.'" No doubt this long sentence is very significant of Beethoven's intentions in that portion of the "Eroica" Symphony to which it alludes; yet we cannot but believe that it would gain power by simplicity, an observation which would certainly also apply to the next extract respecting the C minor Symphony: "'So knocketh Fate at the portal,' yes, with the portentousness of the 'knocking at the gate' (see Lamb's remarks) in 'Macbeth'; yes, fate in the form of duty. And truly, what higher subject—subject dear to the ancients, as they are called—subject constantly treated in his own inspired way (Nature's) by Shakespeare—could be chosen."

In justice to the author we must say that many of his observations are not only acute, but extremely just; and we regret therefore that by his slashing criticisms upon those portions of the Symphonies which better musicians than himself consider perfect he should lay himself open to the charge of attempting to teach the educated rather than to inform the ignorant. What, for example, will Beethoven lovers think of the following observation upon the gigantic Ninth Symphony? "But the first movement we cannot help feeling to be laboured, especially in parts, compared with that of the C minor, which is simply one rush of inspiration, and the chief theme of the last movement is, we must say it, tame and undignified, if not commonplace—nay, almost 'jiggy,' played and sung so fast (*allegro assai*)—not to compare for one moment with that other burst, the Hallelujah Chorus (or 'For unto us') or many of Beethoven's own *motives*." But further on we come upon the reason of the weakness of the Choral Symphony: "Beethoven's faculties," he tells us, "had already begun to decay—he was older than other men at his years. He had been long deaf; was almost broken down with worry and care; and probably, alas! trembled on the verge of incipient insanity (were it not already incipient). He was no longer rich in the fresh originality of his prime—in the original freshness of his youth; he had, perhaps, essentially written himself out (herein below Shakespeare). He began to repeat himself, to theorise, to *make music*." This is pretty well for a man who, as Mr. Broadhouse tells us, merely endeavours to "explain the emotions that the music produces in us." The fact is that the book is a mistake; but it is the mistake of a clever man, and of an enthusiast in the subject upon which he writes. If we could know what Beethoven thought and felt when he wrote his Symphonies all musicians would feel deeply interested; but Mr. Teetgen only tells us what Beethoven makes *him* think and feel when he hears them.

Spring is coming. The roseate hues of early dawn. The first flight. Rondel. Part-songs for ladies' voices. Music by Carr Moseley. [Stanley Lucas, Weber & Co.]

PART-SONGS for female voices should find a wide acceptance in the present day; for, apart from their use in ladies' schools, where it is becoming so much the custom to teach choral music, they will be found an agreeable relief in extemporised drawing-room concerts, "mixed voices" sufficiently reliable not being always obtainable. Miss Moseley's contributions to the fast-increasing stock of such compositions may be warmly recommended; for, without any undue display of theoretical knowledge, they evidence the result of a trained musical mind throughout, and are effectively but simply written for the voices. No. 1 has an appropriately fresh theme, some imitative points sufficiently engaging the attention, yet never interfering with the due expression of the words. No. 2 is perhaps one of the most attractive of the set, the unpretending melody being nowhere clogged with a harmony which fits not its character. No. 3, although scarcely equal to its companions, has a melodious theme in E minor, with an effective change to the tonic major. No. 4 is set to a flowing subject which cannot fail to please, especially if the frequent *acciaccaturas*, occurring in thirds and sixes, are sung by the two departments of the choir to which they are assigned with sufficient precision and accuracy. In all these songs the vocal score is written for the pianoforte, but we should strongly advise their being sung without accompaniment.

Elementary Music. A Book for Beginners, with Questions. By W. J. Westbrook, Mus.D., Cantab. [W. Reeves.]

THE author of this Primer has evidently well thought out his subject, and the whole of his explanations of the notes, clefs, accents, and signs used in music are extremely clear. In the chapter on Intervals, however, we cannot but think that a student will feel perplexed by being told that all the intervals, except the *diminished second* (a misprint, we presume, for the *diminished third*) and its inversion, the *augmented sixth*, can be obtained from the diatonic scale, major or minor, without being informed on what part of the scale they are to be found. It is very well to give all the diatonic intervals from the note C, but it has always appeared to us that the figures representing the various degrees of the scale are better than the notes for showing the fixed intervals in the scales; for, even supposing that a pupil becomes acquainted with them in the key of C, he often finds a difficulty in recognising them with equal ease in another key. Dr. Westbrook's Questions at the end of the book will be found very useful; but the example given at Question 16 would somewhat puzzle a student as it stands—we mean as far as the "barring" is concerned.

Pensées Musicales. A series of original Pieces for the Pianoforte. By Stephen Jarvis. [B. Williams.]

MR. JARVIS deserves warm thanks for providing teachers with half a dozen pieces of such undoubted merit suitable for moderately advanced players. No. 1, "Morceau Gioioso," is a charming little sketch, in A minor, with a second subject in the tonic major, which cannot fail to please. No. 2, "Improviso," is scarcely so attractive; but No. 3, "The Brooklet," although somewhat conventional, as a piece with this title must of necessity be, is melodious and effective. No. 4, "Danse Rustique," may probably become the most popular of the set, unless the persistent *acciaccaturas* in the bass should prove an insurmountable obstacle. No. 5, "Lullaby," has an appropriately placid theme, to which the second subject, in the subdominant, forms a good contrast; and No. 6, "Minuetto," is, musically speaking, the best of the six sketches, and even with young players must, we think, soon become an established favourite. All the pieces are exceedingly well written, and merit, as we doubt not they will obtain, an extensive sale.

The Life and Works of Mozart. By Alfred Whittingham. [W. Reeves.]

THIS little book, forming No. 1 of the Biographical Series of "Reeves's Music Primers," will be read with interest by those who care not for more elaborate works on the subject now within reach of musical students. The author says that "all, or nearly all, matters not relating to

Mozart's artist life have been but slightly noticed"; and if a fault can be found with the work, it will assuredly be that it is rather dry in details, the various events being recorded somewhat in the form of a catalogue. Merely for the sake of reference, however, this is no objection; and the dates being printed in large figures, any prominent incident in the life of the composer can be readily turned to. In speaking of Mozart's works, Dr. Pole's writings have been largely drawn upon—his observations on the Overture to "Die Zauberflöte," from the programme of a New Philharmonic Society's concert, and a portion of his articles on the "Requiem," which originally appeared in THE MUSICAL TIMES, being quoted—but we have occasionally some able criticisms by Mr. Whittingham himself, which prove that he must be ranked as something above a mere compiler of materials ready to his hand.

Diana. Hunting Sketch. For the Pianoforte. Composed by Max Schröter. [Howard and Co.]

ALTHOUGH character pieces are to a certain extent cut to pattern—a few lazy triplets in 6-8 time suggesting a Barcarole, and a trifling melody, with a monotonous twirling accompaniment, a "Spinning-song," for example—there are good, bad, and indifferent works of this class; and we are bound to say that the little Hunting Sketch before us, although simple in the extreme, is both well written and sufficiently tuneful to please the young players for whom it is evidently intended. Of course we have the hunting-horn; but the principal subject is melodious: and the second theme, in the subdominant, is an excellent contrast. We commend this unpretentious little piece to the attention of the many on the look out for "something pretty."

Four Mazurkas, for the Pianoforte. By Stephen Heller. [Forsyth Brothers.]

ALTHOUGH all these pieces are, as might be expected, musically interesting, they are unequal in merit. No. 1, with its characteristic descending chromatic progressions, reminds us too much of one of Chopin's best Mazurkas. No. 2 wants interest, even in the leading subject; but No. 3 is excellent throughout. The theme given out at the commencement with the left hand is extremely striking, and the character of this is well preserved. No. 4 again reminds us of Chopin; but it is a musicianlike piece, an effective point being the change from minor to major for the concluding bars. The Mazurkas are edited and fingered by Mr. Charles Hallé.

Tarantelle, for the Pianoforte. Composed by C. H. H. Sippel. [C. Sippel, Cambridge.]

MR. SIPPEL will, we fear, find the key of his Tarantelle, B flat minor, somewhat impede the sale of the piece; but, apart from this amateur objection, there will be nothing to prevent its cordial welcome in the drawing-room, for the passages, although demanding a nimble finger, lie well under the hand, and will amply repay practice. The temporary change to the tonic major, and the crossing of the hands in the accompaniment on the return of the subject, have a good effect. But it is extremely difficult to write anything strikingly original in the Tarantella form; and if the composer of the one before us fails in this respect, he at least fails in good company.

Daybreak; Noontide; Sunset; Gloaming; Eventide; Nightfall. Composed for the Pianoforte by W. Millward. [Howard and Co.]

As a rule we care not for "picture pieces," because it seems too much like selling an illustration and giving a composition; but all the little coloured sketches on these musical trifles are so exceedingly well done that they will no doubt be at least acceptable to the little pianists for whom they are designed. "Daybreak," "Sunset," and "Eventide" are perhaps the most melodious of the set; but they are all well written, pleasing, and carefully fingered.

FOREIGN NOTES.

THE festivities to be held this summer throughout Belgium, in commemoration of the fiftieth anniversary of the national independence, were inaugurated on the 16th ult. at Brussels, by a musical performance preceding the

opening of an Industrial Exhibition. The performance, a correspondent informs us, took place in the open air, in front of the Exhibition Building, and in the presence of a numerous and brilliant audience, including the members of the Belgian Royal Family, the ministers of the Crown, and the foreign ambassadors. The work chosen for the occasion was a cantata for chorus and orchestra, written to words of patriotic import, by the Belgian composer, Pierre Benoit, and executed by some 1,400 vocalists and instrumentalists, under the direction of the composer. The patriotic character of the cantata was enhanced by the fact of its having been composed to Flemish words, it being the aim of Pierre Benoit to re-establish that language, as far as musical art is concerned, in its former national position. For, as the popular composer justly maintains, although the French tongue has been pretty generally adopted in the country, the majority of the Belgian people still thinks and expresses its thoughts in Flemish. The reception of the work was, it need scarcely be added, of the most enthusiastic kind.

The following have been the works performed during the past few weeks at the Paris Grand-Opéra: "La Favorita," "Aida," "Faust," "Freischütz," "Les Huguenots," and "La Muette de Portici." There has, thus, been no novelty added to the *répertoire*, but the production of Auber's last-named masterpiece, which took place on the 14th ult., was rendered special by the fact of its having been the 500th performance of the work at that national institution, a distinction which, as a correspondent of the *Gaulois* points out, has hitherto only been conferred upon "Les Huguenots" and "Guillaume Tell," both the productions of foreigners. No official recognition was, however, taken of the event in question. At the Opéra-Comique a new one-act opéra from the pen of M. Hémery, entitled "La Fée," was brought out on the 14th ult., with very moderate success. MM. Octave Feuillet and L. Gallet are the joint authors of the libretto. Among interesting Concerts, characteristic of the musical life of the French capital, may be mentioned a so-called Festival Concert, given on the 4th ult., at the Trocadéro, in honour of M. Pasdeloup, the zealous Conductor of the Concerts Populaires, in which many of the French musical celebrities took part. Nor should we omit to record the brilliant success of the four Organ Concerts given by M. Guilmant, already announced in these columns, in the course of which the eminent organist of La Trinité introduced Handel's grand Organ Concertos, with the assistance of M. Colonne's orchestra, the hall of the Trocadéro being crowded on each occasion.

A statue of Auber is to be erected in one of the public places at Caen, the native town of the composer. A statue of Rameau also will be unveiled this month at Dijon. It will bear the following inscriptions: "Jean-Philippe Rameau, né à Dijon (1683-1764).—Élevé par Souscription. 'Hypolyte et Aricie.' 'Castor et Pollux.' 'Dardanus.' 'Traité d'Harmonie.'"

M. A. Dannhauser, the Inspector of Vocal Instruction at Parisian schools, has, we understand, been commissioned by the French Government to study the methods of singing as taught in elementary schools in Belgium, Holland, Germany, and Switzerland, and to report thereon to a commission elected for the purpose of raising the standard of school-singing in France.

Weber's "Oberon" has recently been newly mounted at the Hof-Theater at Dresden, an institution which still retains that reputation for the artistic excellence of its performances which the personal influence of the great composer himself has rendered traditional. "Oberon," as performed at Dresden, consists exclusively of the music written for the work by the composer (*i.e.*, without the introduction of portions from his other operas, to which recent performances in this country have accustomed us), with the exception of the originally spoken dialogue, which has been converted by Capellmeister Wüllner into recitative, skilfully based, it is said, upon leading motives occurring in the opera and other musical themes intended by the composer for his work, but hitherto not made use of. The first performance of the newly mounted work took place on May 30, and is said to have produced an excellent impression, thanks to the reverent zeal and care with which it has been placed upon the stage.

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Schumann's opera "Genoveva" was performed, for the fiftieth time, at Wiesbaden, in commemoration of the seventy-first anniversary of the composer's birth, Madame Clara Schumann being present on the occasion.

Johannes Brahms is, according to *Le Ménestrel*, at present engaged upon writing his first opera. Our esteemed French contemporary does not inform us of the subject chosen by Herr Brahms for his *début* on the lyrical stage, while it cannot refrain from remarking: "It is to be hoped that this composer, who adheres to the classical school, will be able to counterbalance, in dramatic music, the far too preponderating and exclusive influence of Richard Wagner." We fancy there is little probability of the two representatives of modern Germany just named ever interfering with one another's peculiar sphere of artistic activity.

The *Allgemeine Deutsche Musik Zeitung* dwells with much satisfaction upon the fact that the performance of fragments from Wagner's "Lohengrin," is in course of careful preparation at the Berlin Hochschule, where the works of the Bayreuth reformer have been hitherto all but ignored. Herr Joachim, the director of the Royal Institution in question, is also the leader of the orchestra, consisting of the more advanced pupils. Excellent recent performances of the entire Tetralogy, "Der Ring des Nibelungen," are reported from the theatres of Brunswick and Leipzig. At the Royal Theatre, at Munich, "Die Meistersinger" has been remounted with great success.

At the Victoria Theatre of Berlin Goethe's "Faust" (both parts) was produced on two successive evenings, with Eduard Lassen's music, according to the precedent furnished last year at Weimar.

Herr Rudorff, Professor at the Berlin Hochschule, is the announced successor of Herr Max Bruch in the direction of the famous Sternsche Gesangverein of Berlin.

The International Mozart Institution at Salzburg has just opened to public view the room in which the great composer was born, and which has been rearranged exactly in accordance with the traditional record of the aspect presented by it on that auspicious occasion.

The Imperial Opera at Vienna closes its doors, as usual, on the 1st inst., and will resume its performances on the 14th of next month.

The success recently achieved by A. Rubinstein's new opera "Merchant Kalaschnikoff," at the Russian National Opera at St. Petersburg, has been followed by a similar favourable reception accorded to a new work by Rimsky-Korsakoff, entitled "A Night in May," the merits of which are highly commended by both native and foreign critics.

A correspondent has favoured us with an extract from the *Perseveranza* of Milan, relating to a concert recently organised by the British Chaplain, the Rev. Mr. Ard, in aid of the funds to be raised for the purchase of an organ for the English church at that town. The journal referred to says, *inter alia*: "The attraction was Mr. Kennedy with his two sons, who belong to a nest of fourteen. Celebrated for his comic and patriotic Scotch songs, Mr. Kennedy, although advanced in age, still possesses a powerful voice, and combines humour with musical talent. He had a genuine success. . . . It only remains to add that the skilful rendering of part-songs by the church choir reflects much credit upon the honorary Organist and Conductor, Mr. A. E. McGuckin, who has a very promising baritone voice, and is at present prosecuting his musical studies at Milan; and that this first English concert, we believe, ever given in Milan, is to be followed by another in the autumn for the same object."

Berlioz's "La Damnation de Faust" was recently performed for the first time at Boston (U.S.), under the direction of Herr T. Lang, and was enthusiastically applauded. A Musical Festival was held on May 12 and 13, by the Cleveland Vocal Society (U.S.), the programme of which will be found in the column reserved for that purpose.

A new Opera-house is to be constructed at New York, for which the estimated funds, 600,000 dollars, have already been raised by means of subscription.

Gustave Schilling, author of numerous theoretical works on music, and of a musical dictionary of great merit, died recently at Nebraska (U.S.). He was born at Schwiegershausen, in Hanover, in the year 1805.

The death is announced at Paris of Charles Austin Palmer, pianist and composer of much talent, who was born at Rio de Janeiro, but received his musical education in France. He was only forty years of age.

We subjoin, as usual, the programmes of concerts * recently given at some of the leading institutions abroad:—

Paris.—Organ Concert of M. Guilman (June 3): Concerto, G minor (Handel); Canzona (Kerl); Toccata (Muffat); Solo pieces (Salomé, Lefebvre, Guilman); Organ Concert of M. Guilman (June 10): Concerto, B flat, and Concerto in F (Handel); Fantasia and Fugue (Bernard); Variations on a Chorale (Böhm); "Echo" (Bach); Toccata, B minor (Boëly).

Cologne.—Concert of the Tonkünstler Verein (May 30): Violin sonata, D major (Handel); "Dolorosa" (A. Jensen); Violin suite (G. Jensen).

Leipzig.—Concert of the Wagner Verein (May 30): Huldigung's Marsch, Faust overture, Prelude to "Die Meistersinger," Four songs (Wagner); Album sonata (Stade); Violin solos (Raabe).

Turin.—Concert of the Stefano Tempia Choral Society (May 30): Miserere (Allegri); Ave verum (Mozart); Chorus (Bellardi); Chorus of Soldiers from "Edipo a Colone" (Sacchini); Duettino, "L'Aurora" (Perez); Comic Scherzo (Carissimi).

Cleveland, U.S.—Vocal Society Festival Concerts (May 12-13): "Rebekah," sacred cantata (Barney); Violin concerto (Mendelssohn); "New Year's Song" (B. Tours); Air from "Samson" (Handel); Unfinished Symphony (Schubert); Violin solo (Mendelssohn); "Loreley" fragment (Mendelssohn); "The Messiah" (Handel).

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Very fine, no doubt, and such a number of voices; but, as a friend of mine remarked to me, there wasn't one tune from beginning to end that he and I could "join in." "But," asked I of the speaker, who had just been present at a large Choral Festival, "should you really expect to be able to sing off-hand any part of the music that those choir men and boys have been so hard at work getting up for so many weeks past?" "Well, if you put it in that way, perhaps not," was the answer. And in what other way are we to put that old, old subject—that, in truth, we do all feel comes up each time with new importance—to which once more you have opened your correspondence space? If the congregation are to sing at all, they must be content to do as do the choir, and do as all others who would sing must do, practise. The truth is, we want a little more plain-speaking on this most important matter: indeed, a little more insistence on the fact conveyed in those golden words of great Mendelssohn, quoted in your May number of Mr. Joseph Bennett's most valuable papers: "I confess that the older I become, the more I perceive the importance of first learning and then forming an opinion, not the latter previously to the former, nor both simultaneously. In this I certainly differ much from those who declare that he alone can form a right judgment who has learned nothing; and indeed requires to learn nothing." We hear enough of the people's right to join in the singing; enough and to spare of the people's criticisms on music and organist: we want to be bold enough to say, "My dear friends, we have our duties and you have your duties. If your skill and knowledge of music reach so far, it is your duty to fit yourself to help to lead the people by practising and singing with the choir; if your powers extend no further than the joining in a plain melody, it is your duty to fit yourself by practice to sing this plain melody intelligently in the congregation; if those who are better judges than yourself assure you that want of ear or voice must prevent your uttering sounds otherwise than discordant and disturbing, then it is your bounden duty to hold your tongue."

Professor Macfarren once cut short my catalogue of difficulties in the way, that I was pouring into his ear, by a blunt, "Well, you may say what you like, but the people must sing in the people's part." In that weighty *must* I think we shall most of us agree. Clearly the people must sing in the people's response; the Psalms of David form that one book of God's Word that was inspired as the Hymnal of the Holy Spirit for use in the common congregation; and the hymns we use in our services are introduced specially for the people's voice, though they have no acknowledgment in our Prayer Book.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

The Canticles, being the Great Songs of the Church, demand the highest rendering the musical power available can give; the anthem is either high praise, or text set forth movingly for the edification of the people; in neither of these, therefore, can the people either claim or be expected to join: they are for choir alone.

As a first step towards congregational singing, let the people's part and the choir's part be distinctly understood and acknowledged by both people and choir. Let not the people mar the great ends of canticle or anthem by unpractised attempts to take on them the choir-man's duty; and let the choir on their part understand that in response, psalm, and hymn it is their one duty to draw forth and lead and strengthen the people's voice. And, secondly, let the music of the people's part be selected with the one single aim and purpose of drawing forth the greatest amount of song from what old Thomas Mace so well calls the great choir—that is, the congregation. Let us make use of chants of the very simplest character and ease of interval, in unison, but coloured and sustained by varied accompaniment. An ample supply of fine old chants is to be found, all lying within the compass of a fourth or fifth at most, exactly suiting the purpose for which they were composed—the people's voice. And if the people are really to join in the hymn-singing, the tunes selected must needs be of the great, massive, broad style of our old "Church tunes," the German people's grand choral, or of the many equally fine great tunes our own living composers have given us. When three thousand voices trolled forth a "Cheshire" or a "Glasseburie" tune at the preachings at "Paule's Cross," forty-six to a beat was found fast enough for the roll of the mighty waves of melody. Such a people's chorus does not often now demand an adjustment of *tempo*; yet, if our people are to sing, they must not be hurried. Of course different styles of tunes will demand different *tempi*, but the tune that we should select with the special view to congregational singing will always be one that will bear—rather, will demand—a slow *tempo*. There always will and must be a difference of opinion on the question of *tempo*; for myself I cannot think any one in doubt could do better than follow the markings in the "Hymnary." Among the many excellent points of that very excellent book, not the least important and valuable is the very careful manner in which all the older and well-known tunes are metronomed.

And yet still more is wanted than proper leading, proper music, proper *tempo*, before the people take their part in the singing—they must be content, like the members of the Scotch and German churches, to submit to proper practice. There must be—it cannot be done without—special people's practices: organist and choir in their places, the people in theirs, and the choir-master invested with full power to speak plainly—to stop mere noise and discord, as well as to bring out melody—standing, *bâton* in hand, on the chancel steps, between choir and people.

Is it too Utopian to look forward to the time when the people shall once more hold such a sure, safe, bold plain-song for themselves, that they shall set the choir free for its parts upon the melody in the tenor as of old? Now, at any rate, it is our duty to lead them: let us do it manfully, unselfishly, earnestly.—Yours,

J. POWELL METCALFE.

POPULAR APPRECIATION OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The notion of Lord Mount-Temple, commented upon in the June number of THE MUSICAL TIMES, viz., that the appreciation of music does not require the education that other fine arts, such as painting and sculpture, call for, is one that had once an all but general currency, and even in our musical age is more common than many people suspect. Moreover it is thought that less education and intelligence is required not only for the appreciation of music, but also for its practice. One meets not unfrequently with parents who, on finding that their child has not brains and stamina enough for the learned professions, say, "Let us make a musician of him." With what result this thought is realised the better informed may easily predict, and he who has eyes may see any day. Perhaps nowhere do I find this fallacy more unequivocally ex-

pressed than in some remarks of Xavier de Maistre's. He says, "One sees children play the piano like great masters; one never sees a good painter twelve years old. Painting, besides taste and sentiment, demands a thinking head, with which the musician can dispense. One sees men without head and heart who draw from the violin and the harp the most ravishing sounds. One can teach the human animal to play the piano; and when it is educated by a good master, the soul may wander where it lists, whilst the fingers go on mechanically producing sounds with which it does nowise concern itself. On the other hand it would be impossible to paint the merest trifle without the soul employing all its faculties." Now I think that no one ever heard children play like great masters, and that pictorial prodigies are as common as musical prodigies, only the former are not exhibited like the latter. The statement that one would expect least is, that the musician can do as well without a heart as without a head; the more general notion being that the musician is all heart and no head—in short, a creature vegetating in the dim regions of feeling. Of course I must admit that the piano and other instruments are often enough played mechanically, but I do not overlook that in that case the playing is in accordance. And again, a good teacher may make his pupils good automatons, but he cannot make them good musicians unless they have the requisite intellectual and emotional stuff in them. Do you know of any performer or composer of real importance who was not at the same time an intelligent, although he may not have been a learned person? Is not the true greatness of the musician commensurate with the degree of his intellectual and moral power? Try this test on the great of one art and of every art, and see if they do not verify this statement. The only thing that can exist without intellect is some sort of technical attainment, the outcome of physical aptitude and practice; and this can exist in all arts alike, and not only in the arts but also in the sciences. How many men of science, who look down on everybody else from their imagined intellectual eminence, possess, instead of heart and head, nothing but a mechanical trick of memory and perhaps of combination? As for the appreciation of music, the understanding of a symphony of Beethoven's requires as much education and intelligence as the understanding of a cartoon of Raphael's; very likely a good deal more. Nor are in the pictorial art works wanting that correspond to and can be enjoyed with the same facility as light popular musical works. It is something that X. de Maistre admits the possibility that there is a difference between composition and reproduction (execution); he is not quite sure whether his theory would apply to the former. This hesitation has almost the appearance of modesty. On the whole, however, I may say that it is impossible to show greater ignorance of the subject discussed, or to put forth one's opinion with more confidence than X. de Maistre does. The saddest part of the business is that he who thus thoughtlessly judges is a man of education, taste, &c., and that the same has been done and is still done by equally well-conditioned persons, by wits, *savants*, people of fashion, not to mention less distinguished classes. Will the future bring enlightenment? Let us hope so.

Yours truly,

FR. NIECKS.

THE TONIC SOL-FA MOVEMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The last issue of Grove's "Dictionary of Music," contains a statement on which in justice I trust you will allow me to comment. Under the head of Notation, I find the Tonic Sol-fa Notation briefly described, and it is said that "it could never be used for any other purpose than that of very commonplace part-singing."

Now it is simply a matter of fact that during the last three months I have led choirs through the following works: "The Woman of Samaria," "The Last Judgment," Beethoven's Mass in C, the "Antigone" choruses, the "Hymn of Praise," the "Messiah," Schumann's "Song for the New Year," Spohr's "God, Thou art great" (the opening chorus is surely not commonplace), and Lahee's "Sleeping Beauty," and that all these works were sung from Tonic Sol-fa copies. Besides the above, the Oratorios "Elijah," "St. Paul," "The Creation," and some forty

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other classic works, the finest cathedral anthems, and literally thousands of glees and part-songs, are regularly sung all over this kingdom from Tonic Sol-fa copies. The laws of demand and supply create a constantly increasing stream of Tonic Sol-fa literature. The music has yet to be written which cannot be expressed in Tonic Sol-fa Notation, and, if vocal, sung therefrom.

The writer of the article either means that the above music is commonplace, or he shows an ignorance of the indisputable facts of a matter on which he writes with prophetic confidence and apparent authority. The dilemma is his own creation.

A further instance of the spirit with which Tonic Sol-fa matters are treated is in the article on musical journals, where the writer chooses to hold up to ridicule a number of the *Tonic Sol-fa Reporter*, published in 1851, as a fair specimen of the style of that journal. *The Academy*, reviewing a volume not long since, said: "The *Reporter* contains a large number of interesting papers on musical subjects, and in the literary value of its articles may compare favourably with many of its more ambitious contemporaries." The circulation is, I believe, over 10,000.

On the whole it would have been fairer and less painful to not a few of Mr. Grove's most eager readers if the silence which has excluded the late Mr. Curwen from the biographies had obtained altogether in Tonic Sol-fa matters.

Greatly regretting the necessity which forces me to write this letter,—I am, yours faithfully,

W. G. McNAUGHT,

Associate of the Royal Academy of Music.

66, Colvestone Crescent, West Hackney, E.

CROTCHETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the derivation of the musical term "crotchet" is now considered hopelessly lost—and even Mr. George Grove states, in his Dictionary, that the origin of the word is not known—I venture upon a suggestion which may interest some of your readers, and which, I think, has not yet been made. The generally accepted derivation, from the French *croc* or *croche*, is acknowledged to be highly unsatisfactory, because a crotchet is not a hooked note, and *croche* has been employed to signify a quaver, which is.

The invention of this note has been variously attributed to Johannes de Muris, Franco of Cologne, Philippe de Vitry, and others; but it was not generally used till the middle of the fourteenth century, as Thomas de Walsingham, writing about the year 1400, complains that of late years a new character had been introduced which would be of no use if musicians would remember that beyond the minim no subdivision ought to be made. It was then known as a semiminima, simplex, chroma, or fufa. Since, then, the word is neither Latin nor French, let us try English. It has been overlooked in a most unaccountable manner that the original orthography was not "crotchet," but "cratchet," as may be seen in two of our earliest English musical treatises, William Bathe's "Briefe Introduction to the True Art of Musick," published in 1584; and the translation of Adrien Leroy's Lute Book made by "F. Ke. Gentleman" in 1574, in both of which this form occurs throughout. Taking the very similar word "packet," we find that it denotes the result of the operation of packing; so, by analogy, "cratchet" should mean something produced by cratching. Now "cratch" (German, *kratzen*) is the old form of our modern word "scratch," hence a cratchet means a scratched note, and was probably so called on account of its solid black head requiring to be scratched or filled in by the pen, as opposed to its predecessors, the minim, semibreve, breve, long and large, which were all hollow. The same idea is conveyed by the French equivalent *noire*, only that in this word the effect produced is suggested; in ours, the method of production.

British Museum.

CHARLES J. EVANS.

SPEED OF HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me space for a few more words on the above subject?

I thank Mr. Bullock and "Village Organist" for their replies and suggestions. Mr. Bullock says he knows of churches where there is real congregational singing, and that the effect is a "terrible din"; consequently I infer that he would stop congregational singing by increase of speed; he admits the people do sing when the pace allows them, though with such objectionable results as "seconds," &c., which I quite agree with him in deprecating. I maintain, however, that those evils have arisen out of what I am condemning, viz., *quick hymn-singing*. This has occasioned commonplace melodies to be written, which usurp the place of the grand old tunes of former days. These commonplace melodies so entirely depend upon their accompaniment that, on hearing the tune, the accompaniment is at once suggested; the melody takes no hold without it, and as all tunes in England are, or are attempted to be, harmonised, the objectionable seconds, &c., are the result.

It was truly said of the Germans that, with such chorals as they possess, they could not help being musical. The ear is at once arrested by the *melody* of the choral, without reference to the harmony; whereas with us, the ordinary hymn-tune is never heard without its accompanying harmonies.

Notwithstanding the greatly increased study of music we seem as far away as ever from becoming a musical nation; and the Church, which should be a musical educator of the people, has, instead, allowed its hymns to degenerate into mere badly performed part-songs.

I am afraid I am in a very small minority on this question, yet I know the late Mr. Henry Smart held opinions similar to mine with regard to speed; and I would also refer to Mr. Joseph Barnby's preface to the second edition of "The Hymnary." I do not understand what Mr. Bullock means by the "slow pace" being "mischievous and impracticable." As a remedy for the state of things I deplore, Mr. Bullock suggests teaching the people to read at sight; but Mr. Hullah in his report says the German people are bad readers; whence then comes their power of singing in tune and time? I am not speaking of the cultivated German musician, but of the peasantry, and from impressions I received when visiting some little out-of-the-way village churches in Germany, and attending some of the "people's feasts."

I am, Sir, your obedient servant,

June 13, 1880.

RICHARD J. HOPPER.

"ST. ANNE'S" AND "LONDON."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You would do me a favour if you would insert the following in the July MUSICAL TIMES.

In "Bristol Tune-Book" the tune "St. Ann" bears the name of Denby as composer. In "Wesleyan Tune-Book" it is taken from Barber's "Psalm-Tunes," 1686; in "Tunes New and Old," Dr. Croft, 1677-1727; in another book there is an arrangement by Sullivan from Dr. Croft.

The tune "London," by Croft in "Bristol," in "Wesleyan Tune-Book," Andrs. Hart's Psalter, 1615—whereas Croft lived 1677-1727. Who was the composer of these tunes?

Yours truly,

Royal Thorn Farm,

THOS. HIGGINBOTHAM.

Northenden, June 12, 1880.

["St. Anne's" (not St. Ann's) tune first appeared under that name in the sixth edition of the "Supplement to the New Version of the Psalms," 1708, in two parts (S.B.), and set to the 42nd Psalm. This arrangement is certainly by Dr. Croft, then organist of St. Anne's, Westminster. The tune is also in Barber's "Book of Psalm-Tunes," a Yorkshire collection, of which the *license* is dated February 14, 1687. Here it is in four parts, with the melody in the tenor, under the name of "Leeds," and ascribed to "Mr. Denby." But the edition of Barber in which the tune is found is the "Seventh, with additions," 1715, seven years later than the "Supplement." This edition contains two other tunes also ascribed to Mr. Denby. The only early edition of Barber which has hitherto come to light is the third or fourth (circa 1696), and in this none of Mr. Denby's tunes appear. It is therefore manifestly erroneous to date the tune 1686; and, as regards the authorship, unless an edition of Barber containing the tune before

1708 is produced, we must assume that Mr. Denby merely rearranged Croft's "St. Anne," giving it at the same time the name of a Yorkshire town. Perhaps some local antiquary may be able to ascertain who Mr. Denby was, and when he flourished. The tune "London New" was first published in the Scotch Psalter of 1635, where it is named "Newtown." It is not in the edition of 1615. Its ascription to Croft is therefore erroneous.—Ed. *Musical Times*.]

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent "F. C.," in the May number of *THE MUSICAL TIMES*, on the subject of Orchestral Notation, evidently is not aware that Mr. W. H. Monk read a long and interesting paper on this subject before the Musical Association in February, 1875. The *Musical Standard* printed a leading article on Mr. Monk's paper in March of the same year. Professor Monk favours the retention of both the tenor and alto clefs, while "F. C." prefers retaining the alto clef only. A better plan is to abolish both, and place middle C always on the third space, using different characters for the tenor or cello, and alto or viola clefs. This clef



has been printed as a tenor vocal clef here in the United States for over twenty years, and this



would serve as an alto clef.

In 1876, W. A. Pond and Co., of New York city, engraved in full score the Andante from Mendelssohn's Reformation Symphony with the pitch of every note just as a pianist or organist would play it. This is undoubtedly the first orchestral score of the kind ever printed where there is no transposition and no clefs used other than the F and G.—Yours truly,

R. S.

LITTLE-KNOWN COMPOSERS OF THE EARLY PART OF THE SEVENTEENTH CENTURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the MS. collection of music in Peterhouse Library, Cambridge, consisting principally of sacred music by composers of the early part of the seventeenth century, are some compositions by (among others) the following: Anthony Beck, William Cranford, or Cranfield, Derrick, John Fido, John Geeres, Richard Hind, Hughes, Juxon, John Ward, Albert Knight, Laud, J. Marson, Henry Palmer, Osbert Paisley, John Smith, Nicholas Strogers (temp. James I.), John Taverner (lived in the fifteenth or sixteenth century), Thomas Wilkinson. Is it known if any of these were organists, and, if so, where? Also, are any of their compositions (besides the above in Peterhouse Library) known? Juxon and Laud were, of course, respectively Bishop and Archbishop, therefore the first part of my query does not apply to them.

Scarborough.

Yours obediently,
R. C. HOPE.

MR. A. J. ELLIS'S "HISTORY OF MUSICAL PITCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As you announced through Dr. W. H. Stone that I would give copies of my "History of Musical Pitch" to professional musicians on receiving a stamp for postage, I should be obliged by your inserting this letter to say that, having given away more than 450 copies, my stock for this purpose is exhausted; and those who wish to know its contents should get my abstract in *Nature* of April 8, or the Journals of the Society of Arts for March 3 and April 2. I shall, therefore, not notice any further applications.

Respectfully yours,

A. J. ELLIS.

June 18, 1880.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. H.—"A Modulating Dictionary," by Cleveland Wigan, published by Novello, Ewer and Co.

R. F. S.—There are two beats in 6-8 time, each representing a triplet of quavers.

H. C.—The letter of our correspondent introduces new complications respecting the clefs; and the second portion of his communication is scarcely of sufficient interest to warrant insertion.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—On Thursday afternoon, May 27, Farmer's Oratorio *Christ and His Soldiers* was excellently performed in the Town Hall. The chorus consisted of the Ebbw Vale Associated Choir and a few members of the Abergavenny Choral Society. The solos were sung by Mesdames Pegler, Hogan, and Baker, the Misses Bishop and Phillips, and Messrs. Stevens, Wilson, and Knapp. The choruses were rendered with remarkable precision and vigour. The accompaniments were played by an orchestra of twenty-one performers. Mrs. C. W. Price presided at the harmonium, Mrs. Crawshaw Bailey at the pianoforte, and Mr. J. W. Wall, Organist of Christ Church, Ebbw Vale, conducted in a very efficient manner. The proceeds of the concert were for the restoration fund of the parish church.

BANFF.—The last Concert for the season of the Banff Musical Association was given in the County Hall on the 11th ult. The principal item in the programme was Dr. Stainer's sacred Cantata *The Daughter of Jairus*, which was excellently rendered. The solo vocalists were Miss J. Dickson, Miss M. Coutts, Mr. A. Simpson, and Mr. A. Mitchell. Herr Hoffmann conducted, and also accompanied the first part of the Cantata on the pianoforte, Miss N. Wilson taking the second part. Miss K. Martin presided at the harmonium. In the second part, which was miscellaneous, the pianoforte solos of Herr Hoffmann were greatly admired.

BIRMINGHAM.—Mr. D. F. Davis gave his Annual Harp Festival in the Town Hall on Thursday, May 27. Mr. Sims Reeves was engaged, but unable to appear, his place being taken by Mr. H. Bywater; the other vocalists were Miss Samuel and Madame Enriquez, all of whom were greatly appreciated. The band of thirty harps performed an excellent selection, including a "Festival Crus" (D. F. Davis), with good effect. The programme also included Oberlin's Trio for pianoforte, harp, and violin, "Hommage à Weber," and the Quintet by F. Ries for harp, pianoforte, and strings. Mr. Davis was solo harpist, Miss Davis, pianist; violin, Mr. F. Ward; viola, Mr. Blythe; and violoncello, Mr. Owen. Mr. Langston was an able accompanist, and Mr. C. J. Stevens conducted.

BURWASH, SUSSEX.—The Annual Concerts of the Burwash Singing Class were given on May 27. The vocal solos of Miss Amy Aylward and Mr. R. E. Miles, and the admirable violin-playing of Mr. W. Sutton, students of the Royal Academy, gave unqualified pleasure. Mrs. Egerton's playing of Haydn's Sonata in C major and Weber's "Invitation to the Waltz" was deservedly applauded. Sydenham's part-song "The Maiden of the Fleur de Lys" was encored at both performances. The Rector, the Rev. J. C. Egerton, conducted the concerts.

CRIEFF, N.B.—Miss Sneath, who has held the post of Organist at St. Coloma's Episcopal Church for upwards of seven years, having recently resigned her appointment, the choir and a few members of the congregation were anxious to present her with some token of the respect and esteem in which she was held. Accordingly, a deputation waited upon her on the evening of the 31st of May, and presented her with a very handsome gold bursar's bracelet set with diamonds. Mr. J. Sellers, who handed her the gift, made an appropriate speech; and Mr. James Foster, on behalf of the choir, expressed regret that they were losing her services, and congratulated her on having brought the choir to the highest state of efficiency it had ever attained since its formation.

EAST FARLEIGH, MAIDSTONE.—The new Organ, just erected by Messrs. Morten and Taylor, of London, was opened on Wednesday, the 23rd ult. Mr. Woolley, of Aylesford Parish Church, presided at the instrument, and at the conclusion of the service played several pieces which were much appreciated. The organ gives great satisfaction.

EDINBURGH.—Herr Feodor Blume gave a Pianoforte Recital on May 29 in the Masonic Hall to a large audience. The principal item in the programme was Beethoven's E flat Concerto, which was excellently rendered; Carl Reinecke's clever transcription of the orchestra score for a second piano being well played by Madame Blume. Herr Blume also performed the Romance from Chopin's E minor Concerto, the Polonaise in E flat major by the same composer, and several smaller pieces with equal success. Some vocal numbers contributed by Miss Simpson and Mr. Burn Callander were thoroughly appreciated.

HAMILTON, CANADA.—On May 7 Bennett's *May Queen* was produced for the first time here, preceded by a miscellaneous programme, including the overture to Nicolai's *Merry Wives of Windsor*, Barnby's part-song, "The skylark;" Brahms's and Joachim's Hungarian Dances, Nos. 5 and 6 (played by Mrs. Adamson); Mendelssohn's "May-bells and flowers," and a trio for pianoforte, violin, and violoncello, by Mr. Aldous, who also conducted the concert. On May 17 Mrs. Adamson and Mr. Aldous gave their last concert of the series of six. The programme included the Andante and Minuet from A. Romberg's Symphony No. 1, Rondo from Dussek's Sonata No. 1, for violin and piano; Beethoven's Quintet, Op. 16; Canzona and Tarantella for violin and piano by Raff; part-song, "Autumn song," by Mr. Aldous; "Peace, my heart," with cello obbligato by Kalliwoda; Hungarian Dances, Brahms and Joachim; "In our boat," with violin obbligato by Mackenzie; and the Adagio and Finale from Haydn's Quartet, No. 21.

HEDGE END, SOUTHAMPTON.—The new Organ, built by Messrs. Morten and Taylor, of London, under the supervision of Dr. Arnold, of Winchester Cathedral, was opened on May 28. The special service was attended by an overflowing congregation, who listened to the Doctor's masterly manipulation of the organ with the greatest attention, the varied qualities of the instrument being admirably displayed.

KINGSTON, JAMAICA.—The Concert of the recently formed Philharmonic Society, given on April 29, at the Town Hall, was in all respects a decided success. Every item in a carefully selected programme was well rendered, and the applause was warm and enthusiastic. Thanks to the exertions of Mr. Fred. Lindo and some clever amateurs by whom he has been supported, the Society may now be considered firmly established, and the members may confidently look forward to a brilliant and prosperous future.

LYNDHURST.—The Annual Festival of the Vale of Avon Choral Society was held in St. Michael's Church on May 25. Twenty choirs took part in the services, and the number of vocalists exceeded 400. The principal items were—Te Deum and Jubilate (Boyce in C), the anthems "If ye love me" (Monk) and "O Lord, how manifold" (Barnby). The whole of the music was smoothly and carefully sung. Mr. E. Hammick, Organist of the church, presided at the organ, and the Rev. H. M. Wilkinson, the energetic secretary of the Society, conducted.

MEATH.—The Meath Church Choral Association—one of the first founded in Ireland—held its Tenth Festival of Choralists in the Church of St. Columbkille, Kells, on Sunday, May 24, under the direction of W. H. Gater, Esq., Mus.B. The choir numbered over 150 voices, the largest that the Association has as yet brought together. The chanting of the psalms was particularly effective, the antiphonal verses and the parts in union being given with much decision. Hymns selected from the "Irish Church Hymnal," to tunes by Torrance, Dykes, and Barnby, were sung during the entrance and departure of the surpliced clergy, and before the sermon. The chants for the Venite and special psalms (lxxvii, xcvi, and xlv) were R. Cooke in G, J. C. Crosthwaite in F, J. Turle in C, and B. Lamb in F. The service (Te Deum, Jubilate, and Kyrie) was Sullivan in D; the anthem, "O Lord, our Governor," by H. Gadsby. The Introit (in five parts) and the Doxology before the Gospel were selected from Garrett's Service in D.

MELBOURNE, DERBYSHIRE.—The Glee and Madrigal Society performed Handel's *Hercules* on Friday, May 28, the principal parts being sustained by Miss Haines, Miss Wadham, Mr. Jacques Langter, and Mr. C. E. Abney. The choruses were sung with the utmost finish, "Crown with festal pomp the day," and "Tyrants now no more shall dread," calling for more than ordinary notice. The band, led by Mr. Hay-Gordon and Mr. James East, gave great satisfaction, the overture, march, and symphonies being excellently played. Of a miscellaneous second part, the most noticeable items were an excellent performance of "Orb of Helios," from Mendelssohn's *Antigone*, Macfarren's song "Pack, clouds away," charmingly sung by Miss Wadham, the violin obbligato being equally well played by Mr. Hay-Gordon, and some sketches for the violoncello by Mr. F. W. Davenport, to which Mr. J. L. Davenport (violincello) and Miss Wilson (piano) did ample justice. Miss Wilson accompanied the songs in *Hercules*, and Mr. Wilson conducted.

OSWESTRY.—On Monday evening, the 7th ult., Mr. Gaffie was presented with two addresses, a travelling bag, and a purse containing forty guineas, at the Victoria Rooms. Mr. Gaffie has been recently appointed to the post of Organist and Choirmaster of St. Alban's Cathedral, after having occupied a similar position in the Oswestry parish church for a period of about six years.

PETERBOROUGH.—The Choral Society's concert took place on Tuesday, the 8th ult., in the Drill Hall, which was crowded in every part. The programme opened with an instrumental novelty, the overture to *Zampa* (Hérold), arranged for eight hands, played by young lady members of the Society, who also afterwards performed Mendelssohn's "Wedding March," both being warmly applauded. The rest of the concert consisted of choruses, songs, and glees, the most noticeable of which were: "When winds break" (Webber); "Within a mile of Edinboro' town;" Sullivan's "Let me dream again;" and Haydn's chorus, "Hark! the mountains resound."

PLYMOUTH.—The members of the Plymouth Vocal Association gave their last Subscription Concert for the season on May 26, at the Guildhall, when Benedict's *St. Peter* was performed. The vocalists were Miss Anna Williams, Madame Enriquez, Mr. Redfern Hollins, and Mr. Thurley Beale, all of whom were received with warm applause. The choruses were exceedingly well rendered. Mr. Pardew was the leader of the orchestra, Mr. Arthur C. Faulk presided at the organ, and Mr. F. N. Lohr, to whose painstaking exertions much of the success of the Association is due, was, as usual, Conductor. The next season will be commenced with Rossini's *Stabat Mater*, to be followed by the annual performance of *The Messiah*; the Opera *The Bohemian Girl* as the second Subscription Concert; a Miscellaneous Concert in Lent, and some new work, probably *Naaman*.

PONTYPOOL.—A successful Concert was given on May 25, in the Town Hall, by the Pontypool and Panteg Choral Society, conducted by Mr. Charles Lawrence. The chief portion of the programme consisted of Sir Sterndale Bennett's *May Queen*. The principal vocalists were Miss E. Holdsworth, Miss Evans, Miss Jee, Mr. W. H. O.

Taylor, all local amateurs, and Mr. Roland Addams Williams, of Crickhowell. Mr. B. P. Willis, of Liffacombe, was the solo flautist; and a small but efficient band, led by Mr. V. Sewell, played the accompaniments, and the Overture to *Zanetta*.

PRESTON.—On Sunday, the 13th ult., a number of chants, anthems, and voluntaries, composed or arranged by the late Sir John Goss, were rendered in memory of that celebrated musician, at the parish church. The opening voluntary in the morning was Handel's "Prepare the hymn," arranged by Sir John, which was very effectively sung. The anthem was Goss's "Come, and let us return." The recitatives were given by Mr. Coupland with excellent effect. The evening service was opened by Goss's arrangement of "Teach me, O Lord" (Chevalier Neukomm). The anthem was "Praise the Lord, O my soul," which is justly acknowledged by musical critics to be one of Goss's finest compositions, and the choir did full justice to the piece. The quartet was given by Miss Baxter, Miss Marsh, Mr. James Grime, and Mr. Goulburn. Mr. Greaves, the Organist, played at both services in a masterly manner.

TORONTO, ONTARIO, CANADA.—The Pavilion of the Horticultural Gardens was crowded on the evening of May 13, the occasion being the first performance in Canada of Sir Michael Costa's Oratorio *Naaman* by the Philharmonic Society. The concert was a genuine success, the work being produced in a highly creditable manner, taking into consideration the fact that, until the Oratorio was put into rehearsal a few months ago, the music must have been quite strange to the majority of the members of the Society. The solo vocalists were Dr. Sippi, Mr. Warrington, Mrs. Petley, Miss McManus, Miss Brokowsky, Mrs. Hall, Miss Corlett, and Mrs. Kirk, all of whom were thoroughly efficient. The choruses were finely sung, and reflected much credit upon the Conductor, Mr. Torrington. The orchestra was led by Mr. George Case, and Miss Symons presided at the pianoforte.

WOOLWICH.—Miss Mascall gave her Annual Concert in the Town Hall, on the 4th ult., with much success. Nearly all the vocal and instrumental performers were pupils of Miss Mascall. Mr. Roberts ably assisted as Conductor. A judiciously selected programme was, on the whole, most efficiently rendered.

WORCESTER.—The third Triennial General Festival of the Associated Church Choirs for the Archdeaconry of Worcester took place at the cathedral on Thursday, the 17th ult. The history of the Worcester Church Choral Association extends over about a quarter of a century, and the results of its work must be alike gratifying to its promoters, and to the numerous parishes included within its range. The Association is divided into districts, and the practice has been to hold annual Church Choral Festivals in the centres of each of these districts in the Archdeaconry; and on the completion of the restoration of the cathedral it was determined to have a festival of the united choirs in that noble building. This festival took place in 1874, and the success was so marked that a second festival was held, by permission of the Dean and Chapter, in the cathedral in the month of June, 1877. Thence it was decided to hold an aggregate festival of the church choirs triennially. The cathedral was crowded before the opening of the service, and shortly after half-past eleven o'clock the procession of surpliced choirs, numbering over 1,300 voices, began to enter the cathedral at the west-end entrance, singing, as they passed up the centre of the spacious nave to the choir, Monk's fine old processional hymn, "At the name of Jesus." The ordinary service of the day then began, the Rev. E. V. Hall, precentor, intoning the service, the Rev. Canon Douglas reading the first lesson of the day, and the Dean the second. The responses were sung with wonderful precision. Tallis's preces and responses were used. The Venite was sung to Battishill's single chant (No. 161, A.C.B.), the chant being first given out by trumpeters stationed in the centre of the nave. The special psalms were xviii. and xcii., which were sung to Cook's double chant (No. 142, W.C.C.B.). The service (Te Deum and Jubilate) was by Sir R. P. Stewart, and the anthem, "Stand up and bless the Lord" (Sir J. Goss). The Rev. W. Boyd Carpenter, M.A., Chaplain to the Queen and the Bishop of London, and Vicar of Christ Church, Paddington, preached the sermon from the nave pulpit. The hymn before the sermon was "Lord of our life" (Barnby). The evening service commenced with the same processional as the morning, and the same preces and responses were used. The special psalm was ciii., sung to a double chant (No. 187, W.C.C.B.), and Stewart's service in G was again resorted to for the Magnificat and Nunc dimittis. In the place of the anthem, Dr. Crotch's Sanctus was given by the choir, and in point of effect was one of the most striking and beautiful features of the day's sacred music. The arrangements were carried out to perfection by the Rev. D. H. C. Freedy, the Central Secretary of the Association, and Mr. E. J. Spark, the agent of the body. The choir-masters, Messrs. Millward and Dyson, merit the thanks of their large army of choristers for the thorough training which the latter have received at their hands. The services were accompanied throughout on the great organ in the nave by Mr. Garton in a masterly manner; and not a little was added to the musical effect by the small band of brass instruments provided by Mr. Gilmer, of Birmingham.

YORK.—A Concert was given by the string band of the Royal Marines (Chatham Division) in the large hall of the Fine Art and Industrial Institution on the 15th ult. The programme was an excellent one, the selections being of a character to display effectively the quality of the band. The solo performers evinced great ability and mastery over their instruments. The Gavotte "Stella," composed by the talented bandmaster, Mr. Kappey, terminated the first portion of the programme. The playing of the band throughout was of a high order, and the concert was much appreciated.

ORGAN APPOINTMENTS.—Mr. Harry Herbert Baker, to St. Peter's Church, Devizes.—Miss Eyre, to the Parish Church, South Kirkby.—Mr. T. Forward, to All Souls, Brighton.—Dr. Jacob Bradford, Organist and Choirmaster to St. John's, Angell Park, Hixton.—Mr. Arthur E. Akeroyd, Organist and Choirmaster to Oswestry Parish Church, Choirmaster to the Oswestry Choral Association, and Choirmaster to the Parish Church, Hanmer, Whitechurch.—Mr. Lewis Marcus, Organist and Choirmaster to St. Michael, Bishop Stortford.—Mr. W. H. Fenney, Organist and Choirmaster to St. Mary's (Episcopal) Church, Portobello, Edinburgh.—Mr. J. Freeman E. Dovaston, Or-

ganist and Choirmaster to Holy Trinity, Haverstock Hill.—Mr. J. H. Field, Organist and Choirmaster to St. Peter's, Dartmouth Park, Highgate, N.

CHOIR APPOINTMENTS.—Mr. W. C. Boniface (Alto), Mr. G. C. Macfarlane (Tenor), and Mr. C. J. Robinson (Bass), to St. Edmund the King and Martyr, Lombard Street, E.C.

OBITUARY.

On May 26, at Heaton House, Heaton Mersey, near Manchester, the Rev. JOHN CURWEN, in his 64th year.

On May 30, JAMES ROBINSON PLANCHÉ, in his 85th year.

On May 31, ARTHUR DAWKINS, of Charterhouse Street, in his 28th year.

On the 7th ult., at New Cross, Kent, JOSEPH R. W. HARDING, after one week's illness, of inflammation of the lungs, in his 59th year.

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London: NOVELLO, EWER and Co.

MUSICAL ARTISTS' SOCIETY.—President, His Grace the DUKE OF BEAUFORT, K.G.—The EIGHTEENTH PERFORMANCE OF NEW COMPOSITIONS will take place at the Royal Academy of Music, on SATURDAY, July 17, at Eight o'clock. Compositions by C. J. Read, Charles Trew, George Gear, Charles Gardner, C. E. Stephens, W. H. Holmes, Olivera Prescott, Mary Carmichael, Arthur O'Leary, Duncan Hume, Sydney R. Coles, J. H. Gower. Executants: Miss L. Carreras, Miss Henrietta Nunn, Miss S. Radon Bacon; Messrs. Stanley Smith, G. Gear, W. H. Holmes, Alfred Gilbert, C. E. Stephens, E. H. Thorne, T. Pettit, Sydney R. Coles, and the Choir.

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